MASTER SANSKRIT EASILY
(*Sa, skÅta Sarala Prabodha*)

By

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Master Sanskrit Easily

About more than a decade and a half back, when I was heading the Maharshi Veda Vijñ¹na Academy, Ahmedabad, as its Director, I wrote a book in Gujarati with the title 'Sa, skÅta SaraÑa Prabodha ' at the instance of Shri Ishwarbhai Patel, the former Vice Chancellor of the Sardar Patel University, Vallabhvidyanagar, of the Gujarat University, Ahmedabad and of the Gujarat Agricultural University, Dantiwada, and the then Chairman of the Trust managing the institution.

Shri Ishwarbhai wanted me to prepare a postal course for laymen to learn Sanskrit. I planned a course of twenty-eight lessons for the purpose, and later on the lessons were published in the form of the book with the title mentioned as above.

Since it was meant for laymen, the only equipment expected of those among them really interested in learning Sanskrit was a bare acquaintance with the Hindi script, and a sound knowledge of the mother tongue, Gujar¹ti.

At the same time, I had planned the course in such a way that while providing the essentials of the structure of the Sanskrit language in a practical manner, rather than adopting a grammatical approach, all the necessary terminological background of the informal grammar, as also of the formal P¹ªinian, was provided in a simple way so that after completing the course successfully, if the reader wished to dive deep into the literature and the formal grammar, he will feel quite at ease and joyfully enthusiastic, rather getting bored. And, I was informed by a friend of mine working as a professor in a Teachers' Training College somewhere in Gujarat that he was using my book as a source work for teaching the content part to the students studying for a B.Ed. degree with Sanskrit Method as their special subject. He further added that while the choice of the Sanskrit Method as a special subject helped the graduates, irrespective of their belonging to Arts, Science or Commerce facculty, they knew Sanskrit to the extent of a compulsory, and hence a boring though good scoring, subject through their study during their

schooling in the eighth and the ninth standards, and generally lacked the sound knowledge of the Sanskrit. To bridge this knowledge gap between the expectation and actuality on the part of the students choosing the Sanskrit Method, he had found my book more useful, in the place of the then prevalent one by some Akruwala. He also requested me to render it in English to enable the schoolteachers of English medium schools to help them get a sound footing in the language as also the content part of their syllabus they were expected to teach.

Now, after about a decade and a half, when I am free from most of my other academic commitments, I have taken up the happy task of revising the course in an endeavor to prepare a fresh book in English in view of my added experience during the intervening period of time, since then, although the basic outlook of the keeping a practical approach and also acquainting the readers with the essential formal P¹ªinian terminological background has been carefully retained, so as to help the more interested and serious students for further studies.

Since the book is addressed to the English speaking reader, the Sanskrit is given in transliteration in the Roman script with the help of the standard current diacritical marks prevalent among the Sanskrit scholars in India and abroad, while the bare acquaintance of the Devan¹gar» script of original Sanskrit language has been given in the Introduction to the book.

It is hoped that the book will satisfy the academic needs of the Sanskrit teachers and students in India and abroad.

Germantown
Maryland, USA
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INTRODUCTION

Sanskrit and Culture

Sanskrit language is an important link binding together the varieties of Indian culture into a variegated fabric. The Sanskrit works have preserved since times immemorial our treasure of knowledge. Scholars of India and all other counties the world over wishing to know thoroughly about the Indian culture take recourse to Sanskrit as the original source. Due to the naturally scientific and fixed unitary system of sounds and their utterance as vocables, this language has been recognized to be most suitable in this computer age. All the Indian scholars and others have almost universally accepted that even for the sound knowledge of all other Indian languages, both medieval and modern, the equipment of Sanskrit proves to be most helpful. This being the situation, it will be highly conducive to our cultural welfare if we take interest and learn, understand, read, write and if possible speak Sanskrit. It will surely afford us a vital key to the Indian cultural treasure for our family, and us too through us. And, on becoming well versed in Sanskrit we may also feel a sense of fulfillment in our life.

Language and Grammar

Language is but a speech. Human beings express their thoughts and feelings through their speech, which is a system of the sounds uttered through the throat. These sounds combine into words and sentences. Initially, since right from its infancy a child learns to utter sounds and to speak by imitating its mother, and then its father and other relatives, the speech it learns is its mother tongue and it does not need grammar for it. Although ever since the last so many milleniums to this day the Sanskrit language has been an invariable medium of instruction in the traditional P¹-ha¶¹I¹s all over India, and although there is in Karnataka State a town, named Chikmanglore, where all its residents speak Sanskrit and carry on their day-to-day communications with one another in Sanskrit, currently the language is not in common popular parlance all over in any Indian state. One has, therefore, to resort to its grammar, which is but a short cut to

master its linguistic structure, much in the which is but a short cut to master its linguistic structure, much in the same way as a medical student learns about the human anatomy by resorting to dissection of a dead body, and thus familiarizing himself with the internal structure of different limbs, and their mutual relationships.

The Cultural Treasure In Sanskrit

A glimpse of the vast richness of Sanskrit literature, in the form of dramas, prose romances, stories, fables, epics, poems, lyrics, dramas, scholastic works on various philosophical systems, as also the expository commentary works on all these forms of literature can be obtained from the histories of Sanskrit literature written by celebrated scholars like and M. Krishnamachariar, M. Winternitz, De and Dasgupta, Krishna Chaitanya, Kunhan Raja, and many others in English. An access to Sanskrit is thus a window to the vast panorama of Indian life, philosophy, literature and culture. Anybody who aspires to become a well educated and a considerably cultured person would miss a great deal in life if this treasure were totally unavailable for him.

The present endeavour of introducing a reader to the basics of the structure of the Sanskrit language is practice-oriented and not just grammatical. The objective is to gradually help the reader gain a considerable mastery over the language structure proper, so that he can have considerable confidence in reading, understanding, writing and possibly speaking Sanskrit, so as to enter into the vast literature gradually and almost unaided by a teacher. It is necessary to follow meticulously the instructions given in the book for its study to obtain expected proficiency, comparable to a Sanskrit graduate. of any Indian university.

Method of Study

It is recommended hereby that one should study just two lessons a week, say the first on Thursday and the second on the next Monday, and so on further for the lessons that follow. The lesson started on the Thursday should be read twice on that day, both in the

morning and evening, and in the same way on the next two days; consequently the same lesson would be repeatedly six times, thus precluding the necessity of cramming it, and it would enable the reader to inculcate it thoroughly. In this way the whole book consisting of twenty-eight lessons would be covered and fully learnt in about fourteenweeks, i.e., about three and a half months or so.

(2) While repeating the lesson on the same day and thefollowing ones, one should try to recollect it so that it gets installed in his subconscious.

(3) As to the portion of the lesson under the instruction of speaking out loudly, one should try to read it aloud rhythmically incase of prose portion, and sing it melodiously in the case of the metrical one. This is meant to help the reader realize the auditory beauty of the language, as also to facilitate correct pronunciation and inculcate a habit of speaking the language on his part.

(4) The purpose behind the advice of singing rhythmically the metrical verses in the lessons is that they can be memorized easily. These verses are selected in such a way that while illustrating the relevant grammatical forms of the Sanskrit words, like nouns, verbs, participles, and etc., they incorporate the cultural values and wise sayings very useful in day-to-day life. If they get ingrained in the memory, they would occur immediately to the reader at appropriate relevant occasion, and would add to his oratorical personality.

(5) The rest of the portion of a lesson is meant to be understood, mentally grasped, thoroughly mastered, and visualized mentally.
(6) The reader who observes these instructions and carries them out carefully will surely gain the proficiency in Sanskrit language comparable to the graduation level, within time duration of just one collegiate term of the Indian universities.

Sanskrit Devan¹gar" Alphabet and its Transliteration
Since this book is meant for the English readers, we have used the Roman script with appropriate diacritical marks to indicate the equivalent Sanskrit sounds. But normally Sanskrit

language is presented through the devan¹gar" symbols. A comparative list of the symbols is given below to facilitate the interested readers, who may like to read the original Sanskrit works in future.

Vowels: a = , ¹ = , i = , » = , u = , Ø = , Å = , ð = , e = , ai = , o = , au = , a, = , aå = .

Consonants:

Guttural: ka = , kha = , ga = , gha = , ¡a = , ha = ;

Palatal: ca = , cha = , ja = , jha = , ña = ;

Retroflex: -a = , -ha = , © = , ©ha , ªa = ;

Dental: ta = , tha = , da = , dha = , na = ;

Labial: pa= , pha= , ba = , bha= , ma = .

Semivowels: (Palata) ya= , (Retroflex) ra= , (Dental) la = , (Labial) va = .

Sibilants: (Palatal) ¶a = , (Retroflex) ¬a = , (Dental) sa = , (Rolled) ða = .

Anusv¹ra : A single dot on the Devan¹gar» letter, like a dot in the Roman letter i.

Visarga: like a colon sign after a Devan¹gar» letter.

Syllabic Style of Devan¹gar» Characters:
Ka = , k¹ = , ki = k» = , ku = , kØ = , kÅ , kð = , ke = , kai = , Ko = , kau = , ka, = , kaå = . End of a word or a sentence is indicated by a single vertical sroke (/), and that of a verse by such double strokes (//). In the ligature of one or more consonants followed by a vowel, also called the conjunct consonant, the Devan¹gari signs for the consonants are combined together, as for instance, in kta = , k¬a = , dbha = , dma= , mna = , tsna = .

With this much introductory information about the **Devan¹gar»** script and its roman equivalents, the reader can proceed further with simple Sanskrit sentences, and progress easily.

**Now, note the following Sanskrit verb-roots,
and keep their meaning in mind so that you can use their
forms in the sentences of the present tense:**

Kath (P.)=to tell;*kathayati.*   *Kamp* (¸.)= to tremble; *kampate.*
K¹s (¸.)= to cough; *k¹sate.*   *Kup* (P)= to be angry; *kupyti.*
KØrd (¸.)=to jump; *kurdate.*   *KÅ* (U)= to do; *karoti/kurute.*
Khan (U)=to dig; *khanati/khanate. Gam* (P.)=to go; *gacchati.*
Gaª= (p.) to count; *gaªayati, Garj* (P)= to roar; *garjati.*
Gai (P.) = to sing; *g¹yati.*   *GhÅ¬* (P.)=to rub; *ghŬati.*
Car (P.)=to walk; *carati.   Chal* (P.)=to deceive; *chalayati. Ci*(¸.)=
to collect; *cinute   Cyu* (¸.)= to drop down; *cyavate.*
Jan (¸.) = to be born; *j¹yate.   Jalp* (P.)=to prattle; *jalpati.*
J»v (P,)= to live; *j»vati.   ¤»* (¸.)= to fly; *©ayate.*
Tan(U)=to spread; *tanoti/tanute.   D¹* (P.)=to give; *dad¹ti.*
Tak¬ (P.)=to cut; *tak¬ati.   Day* (¸.) to take pity; *datyate.*
D»p (¸.)= shines; *dipyate.   Du¬* (P.)=to be impure; *du¬yati.*
DÅh (P.)=to hate; *druhyati.   Dh¹* (¸.)= to wear; *dhatte.*
Nam (P.)= to bend; *namati.   P¹* (P.)=to drink; *pibati.*
P¹ (P.) = to protect; *p¹ti.   Pracch* (P.) = to ask; *pÅcchati.*
Badh (P.) =to bind; *badhn¹ti.   Phal* (P.)=to bear fruit; *phalati.*
B¹dh (¸.)=to hinder; *b¹dhate.   Bukk* (P.) = to bark; *bukkati.*
Budh (¸.)=to know; *budhyate. Bhak¬* (P.)= to eat; *bhak¬ayati.*
Bh¹¬ (¸.)= to speak; *bh¹¬ate.   Bhrasj* (P.) = to bake; *bhÅjjati.*
Bhra, ¶ (¸.)= to slip; *bhra, ¶ate. Man* (¸.)=to think; *manyate.*
Manth (P.)= to churn; *mathn¹ti.   Masj* (P.)= to sink; *majjati.*
Murch (P.)= to faint; *mØrcchati.   MÅ* (¸.)= to die; *mriyate.*
Yam (P.)= to check; *yacchati.   Y¹c* (¸.) = to beg; *y¹cate.*
Rac (P.) = to make; *racayati.   Ram* (¸.)=to rejoice; *ramate.*
R¹j (¸.) = to shine; *r¹jate.   Labh* (¸.)= to get; *labhate.*
La¡gh (¸.)= to cross; *la¡ghate. Vad* (P.) = to say; *vadati.*
Vid (P.)= to know; *vetti.   VÅ* (U.)=to choose; *vŪoti/vÅnute.*
˜ak (P.)= to be able; *¶aknoti. ˜a¡k* (¸.) =to doubt; *¶a¡kate. ˜ik¬*
(¸.)= to learn; *˜ik¬ate.   ˜» (¸.) = to sleep; *˜ete.*
S»v (P.)= to sew; *s»vyati.   Sev* (¸.)=to serve; *sevate.*
Han (P.)= to kill; *hanti.   H¹* (P.)= to abandon; *jah¹ti.*
HÅ (U.) = to take away; *harati/harate.*

Speech Sounds and Utterance

Sanskrit is pronounced accordingly as it is written, and no sound is dropped while uttering its written word, as is common practice on the contrary in the spoken modern Indian languages like the Gujar¹t», and others. It is very important that while speaking Sanskrit all the syllables should be pronounced correctly, since normally the consonants when not marked with a slanting stroke under it which indicates the absence of the vowel 'a ' normally included in it, and which has to be uttered clearly with it. The long vowels should be uttered as long, and the short ones as short very carefully. The vowel 'Å ' and '˘' being peculiar to Sanskrit, should be uttered properly. Similarly, one should learn the correct utterance of the three sibilants in view of their being dental, palatal or retroflex. The final 'm ', of a word, whether changed as the *Anusv¹ra* or not, should be clearly uttered as a sort of the vibrations following the ringing of a bell. The *Visarga*, written like a colon (:), after a Sanskrit syllable is to be uttered as a sort of a hissing sound, in the process of leaving off the breath, almost like 'h ', coloured by the prcding vowel . One may fruitfully and successfully learn the correct method of Sanskrit pronunciation from a Sanskrit scholar, preferably a South Indian, or a Maharashtrian.

Read the following words loudly:

annam=food; ***¹mraå*** = mango; ***ik¬uå*** = **sugarcane**; ***»¶aå*** = God; ***u¬raå***= camel; ***Ør⁰¹*** = wool; ***Åk¬aå*** = bear; ***kïptaå*** = prepared; ***ekaå***= one; ***aikyam*** =unity; ***o¬haå*** = lip; ***au¬⁰yam*** = heat ***a, ¶uå***=ray; ***karaå*** =hand; ***kharaå*** = ass; ***gajaå*** = elephant; ***gha-aå*** = pitcher; ***uda¡*** = north; ***camØå*** = army; ***chadiå*** = roof; ***jalam*** = water; ***jha¬aå*** = fish; ***cañcuå*** = beak; ***-i--ibhaå*** = sandpiper; ***¶a-haå*** = rogue; ***gu©aå*** = jaggery; ***dÅ©haå*** = firm; ***pha⁰¹*** = hood; ***taruå*** = tree; ***rathaå*** = chariot; ***dadhiå*** = yoghurt, curds; ***dhanuå*** =bow; ***naraå*** = man; ***pa¶uå*** = beast; ***phalam*** =fruit; ***bakaå*** = crane; ***bha-aå***= soldier; ***manaå*** = mind; ***yavaå*** = bar-

In the vocabulary listed above, we find the Sanskrit vowel sounds, such as *a*, *¹. i*, *», u, Ø, Å, ð , e, ai, o, au, consonants like k, kh, g, ga, c, ch, j, jh, - , -h, ©, ©h, , t, th. d, dh, n, p, ph, b, bh, m, y, r, l, v, ¶, ¬, s, h,* respectively, by way of a specimen of each one of them occurring either initially or in the middle position. Over and above these, there are in Sanskrit in all the five nasal sounds *¡ , ñ, ª, n* and *m*, and two more sounds *,* (known as *anusv¹ra*) and *å* (known as *visarga*).

It is not possible to utter a consonant (e.g. *k*) without the help of some vowel or other (e,g, *ka, k¹, ki, k», ku. KØ, kÅ, kð. ke kai, ko, kau, ka, , kaå*). In view of this fact the *Devan¹gar»*, like other Indian scripts, is syllabary. In it a symbol stands for a syllable rather than a phoneme (e.g. *k, g, c. ch*) as in European alphabets. The consonants without the vowels are shown in it in such a way as to incorporate the vowel *'a '* in the character itself. The unmodified sign for consonants, i.e., for stops, semivowels, sibilants, and h, signifies the consonant followed by the final *a*. The signs for the vowels and diphthongs are used independently only when the vowel or diphthong is initial. If the vowel or diphthong follows a consonant, the sign for the consonant is modified, much in the same way as the mouth organs of pronunciation in the mouth are modified for uttering them.

Adding a slanting stroke under its character indicates a single consonant not followed by any vowel. More than one consonant occurring one after another continuously can combine with the help of a vowel, resulting in a conjunct consonant. For instance, *kta, ktva, kya, kra, kla, kva, k¬a, gga, gda, gdha, gna, gma*, and etc. When two or more consonants come together, their signs coalesce into one unit by ligature in the *Devan¹gar»* script invariably written with a horizontal frame over the first single sign, and the other single vowel, making them a single syllable. In a ligature the previous members of the conjunct consonants are written under the last one, and all of them are followed by a

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memorizing a particular root and its meaning, one should also in

(bhavati) its present tense third person singular form, as for example ***bhØ* = to bacome; *ad (atti)* = to eat; *div (divyati)* = to gamble; *bh¹¬ (bh¹¬ate)* = to speak; *kamp (kampate)* = trembles; *©» (©»yate)* = flies. *r¹j (r¹jate)* = shines.**

When the subject of an action is one, or two, or more than two, the verb is used in singular, dual and plural, respectively. Similarly, when the subject of an action is in the first, second or the third person, the verb too is used in those respective persons. Traditionally, the manner of reciting the tables of the verb forms is in the order of the third, second and the first persons, with singular, dual and plural of each person. Thus in every tense or mood, each root has nine forms, according to the persons and numbers concerned.

**Recite aloud the following tabulated verb forms,
keeping in mind the corresponding modification
in their meanings:**

The root   ***bhØ*** (1. p.)= to become.
Present Tense

Person	Singular	Dual	Plural
3rd	***bhavati***	***bhavataå***	***bhavanti***
	=(He) becomes.	=(They both) become.	=(They all) become.
2nd	***bhavasi***	***bhavathaå***	***bhavatha***
	=(Thou) becomest.	= (You two) become.	=(They all) become.
1st	***bhav¹mi***	***bhav¹vaå***	***bhav¹maå***
	= (I) become.	=(We both) become.	=(We all) become.

The root   ***bh¹¬*** (1. ¹.)= to speak.
Present Tense

	Singular	Dual	Plural
3rd	***bh¹¬ate***	***bh¹¬ete***	***bh¹¬ante***
	= (He) speaks.	= (They Both) speak.	=(They all) speak.
2nd	***bh¹¬ase***	***bh¹¬ethe***	***bh¹¬adhve***
	= (Thou) speakest.	= (You both) speak,	=(you all) speak.
1st	***bh¹¬e***	***bh¹¬¹vahe***	***bh¹¬¹mahe***
	= (I) speak.	=(We both) speak.	=(We all) speak.

In the sixth root-class **Tud¹di** the *vikarana* affix *-a-* is added after the root and no modification takes place before the application of the terminations, as, for example in *tud+a+ti =tudati.*

In the seventh root-class **Rudh¹di** the *vikarana* affix *-na-* is added after the initial vowel of the root, before the application of the terminations, as for instance, in *ru+na+dh+ti=ru+ªa+d +dhi = ruªaddhi,* wherein the rules of consonantal coalescence have also operated.

In the eighth root-class **Tan¹di** the *vikarana* affix *-u-* is added and is replaced by its *guªa* in strong forms, as for example in *tan+u+ti = tan+o+ti = tanoti.*

In the ninth root-class **Kry¹di** the *vikarana* affix *–n¹-* is added after the initial vowel of the root, before the application of the terminations, as for instance in *kr»+n¹+ti=kri+ª¹+ti =kriª¹ti,* as per the rules of consonantal coalescence.

In the tenth root-class **Cur¹di** the *vikarana affix **aya-*** is added and is final or penultimate vowel replaced by its *guªa*, as for example in *cur+aya+ti = cor+aya+ti=corayati.*

Now, as regards the classification of the roots of all the root-classes as **Parasmai-pada**, i.e., transitive, or **¸tmane-pada,** *i.e.,* intransitive, or **Ubhaya-pada**, i.e., both transitive as well as intransitive. This has been recorded by P¹ªini in his *Dh¹tu-p¹-ha* in the case of every root or a group of them in classwise list of the roots, as per the current linguistic usage during his days, and it has been generally held to be the standard classical norm. The termination applied to a root in the *parasmai-pada* and the *¹tmane-pada* modes are slightly different, while in the case of the *ubhaya-pada* mode both types of terminations are found to be applied to the concerned root alternatively.

In order to guess as to what root-class and which mode

Read the following words aloud:

k˚¬ati = pulls; *khanati* = digs; *galati* = drips; *ghu-ati* = resists; *calati* = walks; *spÅ¶ati* = touches; *japati* = mutters; *jayati* = wins; *jvalati* = burns; *tapati* = gets hot; *di¶ati* = shows; *dharati* = holds; *nayati* = leads; *pacati* = cooks; *patati* =falls; *phalati* =bears fruit; *badhn¹ti* = binds; *bhavati* = becomes; *milati* = meets; *yajati* = worships; *ra-ati* = crams; *likhati* =writes; *lagati* = adheres; *lu-hati* = wallows; *vadati* =speaks; *vasati* =resides; *vahati* =carries; *vi¶ati* =enters; *¶a, sati*=tells; *sarati* = crowls; *smarati* =remembers; *sÅjati* = creates; *harati* =takes away; *hasati* = laughs.

In these words, too, the sounds of the Sanskrit alphabet are illustrated serially. And, it should be noted that the last syllable in all these words is '*-ti* '. Now repeat these words loudly at least five times each along with their meanings, so that with each utterance the meaning thereof immediately dawns in the mind.

Each of the words, like *karaå, kharaå*, etc., in the first list connote some thing, bird, beast, tree, direction, limb, and etc. Such words are the known as nouns, and are called *N¹ma* or *Sa, jñ¹* by P¹ªini.

Each of the words in the second list, like *k˚ati, khanati*, etc., connotes some action, like pulling, digging, and etc. and are known as verbs. Such words are called *¸khy¹ta* or *Kriy¹pada* in the P¹ªinian system.

Each of the words in the second list, like *k˚ati, khanati*, etc., connotes some action, like pulling, digging, and etc. and are known as verbs. Such words are called *¸khy¹ta* or *Kriy¹pada* in the P¹ªinian system.

When a noun is used as a subject along with a verb, denoting the performance of any action, it becomes a sentence, and is called *V¹kya* by P¹ªini. Since in Sanskrit the terminations applied to the verbs convey the person and the number too, the subject of a sentence may be just implied, and not actually used

as such, as for instance **calati** and others in the list mentioned above. Even then it is considered to be a sentence with the subject understood.

Read the following sentences aloud
along with their meanings:

Gantr» gacchati = A vehicle goes. **Agre gacchati** = It goes ahead. **PÅ¬-he gacchati** = It goes at the back. **Uccaiå gacchati** = It goes up. **N»caiå gacchati =** It goes down. **Manda, gacchati** = It goes slowly. **˜»ghra, gacchati** = It goes fast. **Vakra, gacchati** = It goes zigzag. **Sarala, gacchati** = It goes straight.

The words *agre, pÅ¬-he, uccaiå, nicaiå, mandam, ¶»ghram, vakram* and *saralam* used in the above sentences are such as are utilized in the Sanskrit language without any modification. Being indeclinable, they are known as *Avyaya,* i.e. non-modifying.

Read the following sentences aloud
along with their meanings,
and write than down in your notebook:

Karaå dharati = Hand holds. **Gajaå calati** =Elephant walks. **Chadiå patati** = Roof falls. **Jha¬aå tarati** = Fish swims. **Pa-aå spÅ¶ati** = Cloth touches. **Naraå pacati** = Man cooks. **Pa¶uå carati** = Animal grazes (or, moves about). **VÅk¬aå phalati** = Tree bears fruits. **Kharaå lu-hati** = Ass wallows. **Sakh¹ smarati** = Friend remembers. **Halaå kŬati** = Plough tills.

The words like *Aham* (= I), *Tvam* (= Thou), *Saå* or *E¬aå* (= he). *S¹* or *E¬¹* (= She), *Tat* or *Etat* (= It) and others are used in the same manner to speak about one's own self, about the second person, i.e., the one present directly before us, and about a man, woman or a thing belonging to other than both of the above category, respectively. In English we call them the first person, the second person and the third person, respectively, with reference to the use of different forms of verb with them. Such words are called pronouns in English. In Sanskrit they are called *Sarva-n¹ma,* because they can be used in lieu of all the nouns.

(8) **Tan¹di-gaªa** = the eighth root-class beginning with the root **tan**.

(9) **Kry¹di-gaªa** = the ninth root-class beginning with the root **kr»**.

(10) **Cur¹di-gaªa** = the tenth root-class beginning with the root **cur**.

Each of these ten root-classes has its   own independent conjugational affix (*vikaraªa-pratyaya*) which is attached to it prior to the termination of the tense, mood, person and number while conjugating its different forms in accordance with the meaning of the root sought to be expressed.

The *vikaraªa* affix of the first root-class **Bhv¹di** is **–a-,** which when applied replaces the final or penultimate vowel by its **guªa** substitute. The **guªa** substitute of the vowel **i** or **»** is **e,** of **u** or **Ø** is **o,** of **Å** is **ar** and of **ò** is **al.** Thus, when the *vikaraªa* affix **-a-** of the first root-class applied to the root **bhØ,** the final **-Ø** is replace by its *guªa* modification **–o,** thus changing **bhu** into **bho.** Thus, e.g., **bho+a+ti =bhav+a+ti= bhavati.**

The second root-class **Ad¹di** has no *vikaraªa* affix, and the terminations of tense, mood, person and number are affixed directly to the root, as for instance in **ad+ti = at+ti =atti.**

In the third root-class **Juhoty¹di,** the *vikarana* affix *-a-* is added after the root, the initial consonant of the root is reduplicated and replaced, as for instance **hØ+a+ti = hu+hu+a+ti = ju+hu+a+ti = ju+ho+ti +juhoti.**

In the fourth root-class **Div¹di** the *vikarana* affix **–ya-** is added to the root before the terminations, as for instance in **div+ya+ti = divyati.**

In the fifth root-class **Sv¹di** the *vikaraªa* affix **–nu-** is added to the root before terminations, and the final vowel of the affix is replaced by its *guªa* in strong forms, as for instance in **su+nu+ti = su+no+ti =sunoti.**

jug) *jala, pibati. Manu¬yaå kiyat-paryanta,* (= how long) *kr»©ati ? Y¹vat* (=as long as) *b¹laå t¹vat* (= so long**). VÅddhaå janaå k»dÅ¶aå* (= what sort of / what kind of) *bhavati ? Saå cint¹-magnaå* (= engrossed in anxiety) *bhavati. Yuva-janaå katha,* (= how / what sort of) *bhavati ? Yuva-janaå uts¹ha-yuktaå* (=full of enthusiasm) *bhavati.* So far we have learnt stray Sanskrit sentences that may be useful in casual conversation.

Now, let us try to get deeper understanding
about the Sanskrit verbs.

Ancient Sanskrit grammarians like P¹ªini have analyzed the Sanskrit verbs and separated their two or more components, as for instance: *bhavati* = bhØ (bho) + a + ti ; *divyati* = div (d»v) + ya + ti; *tudati* = tud + a + ti; *corayati* = cur (cor) + aya + ti.

In this analysis the component *bhØ-, div-, tud-* or *cur-* is the *dh¹tu*, i.e., root. The medial *–a-, -ya-, -a-* or *–aya-* are the *gaªa-vikaraªa*, i.e., conjugational affix of the root class. And, the component *-ti* is the *pratyaya*, i.e., conjugational termination (here that of the third person singular). As a result of such an analysis P¹ªini has divided all the Sanskrit verbal roots into ten classes; and each class (= *gaªa*) is given the name of the on the basis of the starting root of the respective class. These ten classes are, thus, known by the following names:

(1) *Bhv¹di-gaªa =* bhØ+¹di+gaªa = the first root-class beginning with the root *bhØ.* Similarly,

(2) *Ad¹di-gaªa* = ad+¹di+gaªa **=** the second root-class beginning with the root *ad*.

(3) *Juhoty¹di-gaªa* = the third root-class beginning with the root *juhoti* (i.e. *hØ* with redupication).

(4) *Div¹di-gaªa* = the fourth root-class beginning with the root *div*.

(5) *Sv¹di-gaªa* = the fifth root-class beginning with the root *su*.

(6) *Tud¹di-gaªa* = the sixth root-class beginning with the root *tud*.

(7) *Rudh¹di-gaªa* = the seventh root-class beginning

Formulate new sentences mentally, by using the pronouns *Saå/E¬aå*, *S¹/E¬¹*, and *Tat* along with all the verbs, like *KÅ¬ati*, and others having the *ti*-ending mentioned in a the forgoing sentences, e.g. *Saå khanati* (= He digs); *E¬aå calati* (= He walks); *S¹ pacati* (=She cooks); *E¬¹ spÅ¶ati* (=She touches), *Tat phalati* =(It bears fruit), and utter them loudly keeping in mind their respective meaning. Note that since the pronouns mentioned at the beginning of this paragraph belong to the third person, only the verbs with *ti*-ending can be used with them. This is the convention for their correct usage in Sanskrit.

Pronounce the following verbs loudly
along with their respective meaning:

kÅ¬asi = (You) are tilling; *khanasi* = (You) are digging; *galasi* = (You) are dripping; *ghu-asi* = (You) are resisting; *calasi* = (You) are walking; *spÅ¶asi* = (You) are touching; *japasi* = (You) are muttering; *jayasi* = (You) are winning; *jvalasi* = (You) are burning; *tapasi* = (You) are getting hot; *di¶asi* = (You) are showing; *dharasi* = (You) are holding; *nayasi* - (You) are leading; *pacasi* = (You) are cooking; *patasi* = (You) are falling; *badhn¹si* = (You) are binding; *bhavasi* = (You) are becoming; *milasi* = (You) are meeting; *yajasi* = (You) are sacrificing; *ra-asi* = (You) are cramming; *likhasi* = (You) are writing; *lagasi* = (You) are adhering; *lu-hasi* =(You) are wallowing; *vadasi* = (You) are speaking; *vahasi* = (You) are carrying; *vasasi* = (You) are residing; *vi¶asi* = (You) are entering; *¶a, sasi* = (You) are telling; *sarasi* = (You) are creeping; *smarasi* = (You) are remembering; *sÅjasi* = (You) are creating; *hasasi* = (You) are laughing; *harasi* = (You) are stealing or taking away.

The verbs in the above list have the *si*-endings, and they are used with "(You) are" denoting the second person, i.e., for speaking to the one other than our own self and present in front of us. This is the linguistic convention in Sanskrit.

Formulate new sentences with the Sanskrit pronoun *Tvam* (singular), by joining it with the verb forms in the above list, **utter them aloud with their meanings, and write them down in your notebook**   e.g., *Tva, kÅ¬asi* = You are tilling.

Pronounce the following verbs loudly
along with their respective meaning:

kÅ¬¹mi = (I) am tilling; *khan¹mi* = (I) am digging; *gal¹mi* = (I) am dripping; *cal¹mi* = (I) am walking; *spÅ¶¹mi* = (I) am touching; *jap¹mi* = (I) am muttering; *jay¹mi* = (I) am winning; *jval¹mi* = (I) am burning; *tap¹mi* = (I) am getting hot; *di¶¹mi* = (I) am showing; *dhar¹mi* = (I) am holding; *nay¹mi* = I am leading; *rac¹mi* = (I) am creating; *pat¹mi* = (I) am falling; *phal¹mi* =(I) am bearing fruit; *badhn¹mi* = (I) am binding; *bhav¹mi* = (I) am becoming; *mil¹mi* = (I) am meeting; *yaj¹mi* = (I) am sacrificing; *ra-¹mi* = (I) am cramming; *lag¹mi* = (I) am adhering; *likh¹mi*= (I) am writing; *lu-h¹mi* = (I) am wallowing; *vad¹mi* = (I) am speaking; *vas¹mi* = (I) am residing; *vi¶¹mi* = (I) am entering; *¶a, s¹mi* = (I) am telling; *sar¹mi* = (I) am creeping; *smar¹m*i = (I) am remembering; *sah¹mi* = (I) am tolerating; *har¹mi* =(I) am stealing or taking away.

In the above list only the verbs are mentioned and the subjects in the first person, i.e., **aham**, are implied or understood and not mentioned. Even then, in Sanskrit, they are practically the sentences. To make the subject specifically mentioned, one may use the pronoun **aham** and formulate the sentences by combining it with all the verbs in the above list, and utter them aloud recollecting their respective meanings. Thus, this pronoun is used with the verb having the *¹mi*-ending in Sanskrit when one speaks about one's own self, i.e., in the first person.

Thus, so far, we have come to know the singular forms of Sanskrit personal pronounces used with the third, second and the first persons, as also those of the Sanskrit verbs in the corresponding third, second and the first persons, respectively. It should be noted that for correct Sanskrit usage this linguistic convention that the subject and the verb in a Sanskrit sentence has to agree with one another in person and number, should always be duly observed.

In the P¹ªinian system, the basic form of a word without any termination is called **PrakÅti** in general, and that of a

In Sanskrit the pronouns **kaå** (m.) = who/which (man), **k¹** = who/ which (woman) and **Kim** (n.) what/ which being, and the indeclinable words kiyat = how much, kva = where, kutra = in which place, kutaå = from where/ why, kati = how many, kad¹ = when, convey the sense of inquiry or interrogation.

Read the following Sanskrit sentences aloud,
keeping their meanings in mind:

Kaå tvam = Who are you? **Ki, vadasi** = What do you speak? **K¹ tvam** = Who (women) are you? **Kva gacchasi** = Where are you going? **S¹ kutaå ¹gacchati** = Where does she come from? **Kati v¹dit¹å** = How many strokes did (the clock) sound?/What time is it? **Tva, kad¹ kr»©asi** = At what time do you play? **Kiyat mØlyam** = What is the price?

Keep in mind the following Sanskrit indeclinable words:

yaå (m)= which (man); **y¹** = which (women/female); **yad** = which (thing/being; **yatra** = where/ in which place; **tatra** = there/in that place; **y¹vat** = as much; **t¹vat** = so much; **yath¹** = just as/ in which manner; **tath¹**= like that/in that manner; **y¹dÅ¶** = like which; **t¹dÅ¶** = like that/in that manner.

The following indeclinable Sanskrit words
are used very often:

api = also; **atha** =now, to start with; **iti** = that is all/ finished/ completed; **iva** = like/ similar to; **eva =** only/ emphatic sense; **ca** = and; **tu** = but/however.

Read aloud, mentally trying to grasp their meanings,
the following sentences, in which the above pronouns
and indeclinable words are utilized:

Kamal¹ni kutra vikasanti (=bloom**) ? Yatra jala, tatra sarovare** (=in a lake). **Gaj¹å katha,** (=how/ in what manner) **calanti ? Gaj¹å manda,** (=slowly) **calanti. Tva, kad¹** (=when/ at what time) **kh¹dasi ? Yad¹** (=when) **bubhuk¬¹** (=hunger) **b¹dhate** (=troubles) **tad¹** (= at that time/then). **S¹ kiyat** (= how much) **jala, pibati ? S¹ kala¶a-pØrªa,** (= jug-full / as would fill up a

-¹ni in nominative plural. The pronoun **Tat** in masculine has the form of **Saå** in nominative singular, and **Te** in nominative plural; in feminine it has the form of **S¹** in nominative singular, and of **T¹å** in nominative plural; and in neuter it has the form **Tat** in nominative singular, and **T¹ni** in nominative plural.

Here, it should also be marked that in the the non-declined base form (pr¹tipadika), the masculine nouns Gaja, **Ratha**, **VÅ¬abha**, and the neuter nouns **Kamala**, and **Jala** end in **–a** ; they are known as *Ak¹r¹nta*. With the masculine nouns the case ending is **–aå** in nominative singular, while it is **-¹å** in nominative plural. With the neuter nouns the case ending is **–am** in nominative singular, and **-¹ni** in nominative plural. The pronoun **Tat** in masculine has the form of **Saå** in nominative singular, and **Te** in nominative plural; in feminine it has the form of **S¹** in nominative singular, and of **T¹å** in nominative plural; and in neuter it has the form **Tat** in nominative singular, and **T¹ni** in nominative plural.

Note the change in the forms of verb
in singular and plural in the above sentences:

Vikasati, calati, dh¹vati, ¹ra-ati, pa-hati, likhati and **patati** are verbs in the above sentences, and are in third person singular forms having the **-ti** ending; while the forms in the third person plural have the **–nti** ending. ˛**gacchasi** is in the second person singular having the **–si** ending; while the plural has the **–tha** ending. And **gacch¹mi** is in first person singular having the **–mi** ending; while the plural has the **–maå** ending in the above sentences. The basic form of a verb shorn off is conjugational terminations is called **Dh¹tu**, by P¹ªini, as for instance **vi-kas, cal, vÅ¬, dh¹v, ¹-ra-, gam (=gacch), ¹-gaccgh, pa-h, likh, pat** are the roots (*dh¹tus*); and the syllables **vi-** and **¹-** prefixed in the case of some of them are the prepositions. The **–ti** and other endings are the **parasmai-pada** terminations of the respective persons and numbers in the present tense. This type of usage and modification of the roots in accordance with the relevant tense, person and number is called conjugation.

bereft of any termination is called verb **Pr¹tipadika**, and that of a verb as such is called **Dh¹tu** (=root). The third, the second and the first persons are called the **Prathama Puru¬a**, the **Madyama Puru¬a**, and the **Uttama Puru¬a**, respectively, and the tables of the verbal forms are mentioned in the same order, as for instance, *calati, calasi, cal¹mi* in singular number.

For one thing, for two things and for three and more things, the nouns and verbs in the corresponding singular, dual and plural number (*vacana*) are to be used in a Sanskrit sentence. These numbers are called **Eka-vacana**, **Dvi-vacana**, **Bahu-vacana**, respectively.

Read the following nouns with their meanings aloud,
and note the ligatures of conjunct consonants in them:

cikkaªaå (k+k)= greasy; **¶u¬kaå** (¬+k) = dry; **taskaraå** (s+k) = thief; **udgamaå** (d+g) = birth; **valg¹** (l+g) = rein; **uccaå** (c+c) = high; **ni¶cayaå** (¶+c) = determination; **tuccham** (c+ch) = insignificant; **kajjalam** (j+j) =collyrium; **abjam** (b+j) = lotus; **ujjhitam** (j=jh) = given up; **y¹ñc¹** (ñ+c) = supplication; **jñ¹nam** (j+ñ) = knowledge; **rukmam** (k+m) = gold; **v¹gm»** (g+m) = orator; **v¹¡mayam** (¡ +m) = literature; **ku©malam** (©+m) = bud; **¬aªmukhaå** (ª+m) = K¹rtikeya; **¹tm¹** (t+m) = Self; **padmam** (d+m) = lotus; **¶ma¶ruå** (¶+m / ¶+r) = beard-mustache; **nakraå** (k+r) =crocodile; **¶»ghram** (gh+r) = quickly; **vajram** (j+r) = thunderbolt; **sravaå** (s+r) = dripping; **nairÅtyaå** (r+Å / t+y) = south-west direction; **arkaå** (r+k) = sun; **durg¹** (r+g) = Goddess Durg¹; **¶uklam** (k+l) = white; **¶ulkam** (l+k) = price; **a¡kaå** (¡ +k) = number; **v¹ñch¹** (ñ+ch) = yearning; **daª©aå =** stick / punishment; **˜ambhuå** (m+bh) = ˜iva; **Lak¬m»å** (k+¬+m) = Goddess of Prosperity; **Ørdhvam** (r+dh+v) = upwards; **par¹rdhyam** (r+dh+y) = 1,00,000 million; **k¹rtsnyam** (r+t+s+n+y) = fullness, completeness, entirety.

Recapitulation: In this lesson the readers are sought to be acquainted to the necessity of correct pronunciation of Sanskrit sounds, the formation of words by using them, the ligatures of one or more consonants for a syllable, some Sanskrit

verb forms
of third person singular along with some common nouns and
pronouns that can be used with each other to form simple com-
mon sentences, and a few words for gradually building up the
Sanskrit vocabulary.

LESSON 2
(*Dvit»yaå P¹-haå*)

While English language, like most of modern European
and Indian languages, have singular and plural numbers, San-
skrit has one more, viz., dual. The singular is used when one
thing is the subject of the verb; the dual, when two things are
its subject; and the plural, when three or more things are its
subject.

Read the following Sanskrit sentences aloud:
Kamala, vikasati = A lotus blooms. *Kamal¹ni   vikasanti* =
Lotuses bloom. *Gajaå calati* = An elephant walks. *Gaj¹å calanti*
= Elephants walk. *Jala, var¬ati* = Water rains. *Jal¹ni var¬anti*
= Waters rain. *Rathaå dh¹vati* = A chariot rushes. *Rath¹å
dh¹vanti* = Chariots rush. *Vå¬abhaå ¹ra-ati* = A bull bellows.
Vå¬abh¹å ¹ra-anti = Bulls bellow. *Aha, gacchami* = I go. *Vaya,
gacch¹maå* = We go. *Tvam ¹gacchasi* = Thou cometh. *Yøyam
¹gacchatha* = You (all) come. *Saå pa-hati* = He reads. *Te
pa-hanti* = They read. *S¹ likhati* = She writes. *T¹å likhanti* =
Those (ladies) write. *Tat patati* = It falls. *T¹ni patanti* = Those
(things) fall.

**Note the change in the forms of sunject
in singular and plural in the above sentences:**
Gajaå (m.)= (One) elephant. *Gaj¹å* (m.)= (Many) elephants.
Rathaå (m.)= (One) chariot. *Rath¹å* (m.)= (Many) chariots.
Saå (m.)= He. *Te* (m.)= They. *S¹* (f.)= She. *T¹å* (f,) = They/
Those (women). *Kamalam* (n.)= (One) lotus. *Kamal¹ni* (n.)_ =
(Many) lotuses. *Jalam* (n.)= (one) water. *Jal¹ni* (n.)= (Many)
waters. *Tat* (mfn.)= It. *T¹ni* (.n)= Those.

Here, it should also be marked that in the the non-de-
clined base form (*pr¹tipadika*), the masculine nouns *Gaja, Ratha*,
Vå¬abha, and the neuter nouns *Kamala*, and *Jala* end in *–a* ;
they are known as *Ak¹r¹nta*. With the masculine nouns the

Ø+u, Ø+Ø, as for instance in *ka-**u+ u**ktiå=ka-Øktiå; vadhØ+utsavaå=vad hØtsavaå; pitÅ+Å*ᵃ*am=pitÅ*ᵃ*am.* Although Å and ð are not homogeneous with each other, they are practically regarded as such in Sanskrit parlance, and thus when they come together they are   *matÅ+ðk¹raå=m¹tÅk¹raå.* This type of the coalescencereplaced by a long form of *Å,* as for instance in of homogeneous vowels is called ***Svar*ᵃ*a-sandhi.***

In contrast, even when a consonant, like *k, kh* and a vowel like *a* come together, they are not regarded as homogeneous in spite of the fact that they are both guttural. This is the peculiar grammatical fact of the Sanskrit language.

**Now, read aloud the following two Sanskrit
sentences in which the words are kept
mutually uncoalesced:**

A-krodhaå a-har¬aå a-ro¬aå a-lobhaå a-drohaå a-dambhaå satya-vacanam an-aty¹saå a-pai¶unam an-asØy¹ sa, vibh¹gaå ty¹gaå m¹rdavam ¶amaå damaå sarva-bhØte¬u a-virodhaå yogaå ¹ryam anÅ¶a, sat¹ tu¬-iå iti sarva-dharm¹*ᵃ*¹m samaya-pad¹ni / T¹ni anuti¬-hati yaå vidhin¹t saå sarva-g¹m» bhavati /

Let us understand the linguistic form
of the words in these sentences:

Krodha, har¬a, ro¬a lobha droha dambha, aty¹sa, sa, vibh¹ga, ty¹ga, ¶ama, dama, virodha, and *yoga* are the **masculine *a-k¹r¹nta*** nouns; the intitial *a* or *an* prefixed to them is a negative particle.

Samaya and *vidhi* are used both as
masculine and **neuter** nouns.

AsØy¹, nÅ¶a, sat¹ and *tu¬-i* are **feminine** nouns.

Satya, sarva, are the adjectival nouns.

 T¹ni, yaå and *saå* are the pronouns.

Iti is an indeclinable word.

Anu-ti¬-hati and *bhavati* are the verbs.

Most of the nouns in these sentences are in the Nominative case.

These are the forms of the roots BhØ (1 P.) and B¹¬ (1 ¸.) in the Present Tense in the three Persons and three Numbers, and we can recognize the forms and grasp their corresponding meanings in accordance with the terminations affixed to them.

Now, with the help of the structural data provided in these two lessons, of course limited by the forms of the verbs and those of the nouns and pronouns, it will be a very interesting entertainment if you apply your mind in making a number of new sentences in accordance with your own imagination pertaining to your personal and social life.

When we learn about the verbal roots, along with their meanings and their Third Person singular form, or when we see them used in any Sanskrit sentence we can easily recognize their forms and in view of the context, and understand the meaning of the sentences.

The grammarians have adopted the method of analyzing the verbal and nominal forms of the words used in the sentences, by showing the components in them in the form of the original root, the changes that take place in it due to affixing the termination, such as, the replacement (*¹de¶a*) of any part of it, addition (*¹gama*) of any syllable in between as the medial element, as also the formations of the noun. pronoun,addition (*¹gama*) of any syllable in between as the medial element, as also the formations of the noun. pronoun, adjective, adverb, verbal derivatives, gerunds, participles, and etc.

LESSON 3
(*TÅt»yaå P¹-haå*)

**Now, utter the following Sanskrit nouns aloud,
keeping in mind their respective meanings.**

R¹maå = R¹ma (agent of an action).   *Puru¬¹å*=   (many) men; to
                                                                              men

Balar¹mam = to Balar¹ma.   *R¹k¬as¹n* = to the demons.
Arjunena = by Arjuna.   *Karau* {= (two) hands.
Bh»m¹ya = towards Bh»ma.   {= O (two) hands!
Lak¬ma^a¹t = from Lak¬ma^a.   {= to (two) hands.
Da¶ararathasya=of Da¶araratha.   *Nar¹bhy¹m* {=by (two) per-
S¹kete = in (the city of) Ayodhy¹   sons.
.   {= towards (two) persons.
(*Bhoå/He*) R¹ma! = O R¹ma!   {= from (two) persons.
Vane¬u = in the forests.   *Kauravebhyaå* {= to Kauravas.
 B¹layoå {= of (two) children.   {=from Kauracas.
Puri¬aiå = by men.   *V¹nar¹^¹m* = of monkeys.

For further practice, take every other word and imagine their other forms similar to the other words, and pronounce them aloud, as for instance; *balar¹maå, balar¹mam, balar¹me^a, balar¹m¹ya, balar¹m¹t, balar¹masya, balar¹me, balar¹mau. Balar¹¹bhyam, balar¹mayoh, balar¹m¹å, balar¹m¹n, balar¹maiå, balar¹mebhyaå, balar¹m¹^¹m, balar¹me¬u*, and try to grasp the respective change in their meanings in accordance with the change of the forms.

P¹^ini knows the original form of a noun, pronoun or an adjective by the term *pr¹tipadika*. And, it is the basic tenet of Sanskrit grammar that every noun or adjective is ultimately derived from some verbal root that denotes some action. Its various functional relations with the verb in the sentence are called the *vibhakti*, i.e. the Case. In practical life, every action is done by some agent, has some object, is done through some instrument or limb, has some purpose and effect on somebody,

calledu¬man. There are two more sounds, viz., *anusv¹ra* which resembles the ringing sound, and *visarga* resembling the letting of the breath with a sort of a hiss.

The first two sounds of each of the first five classes, viz., guttural and others are called 'hard' (*a-gho¬a*), and the third, fourth and the fifth ones are called 'soft' (*gho¬a*). In the case of the nasals the sound originating from the throat comes out through the nose. Although there is a slight difference from the point of view of oral effort in the utterance of the vowels *'a '* (which is *sa, vÅta,* i.e., contracted) and *'¹ '* (which is *vivÅta,* i.e. open), they are considered to be homogeneous for the purpose of coalescence. In view of various internal oral effort involved the sounds are classified as unaspirate (*alpa-pr¹^a*). aspirate (*mah¹-pr¹^a*), accented (*ud¹tta*), unaccented (*anud¹tta*) and circumflexed (*svarita*). Each of the vowel sound can be uttered with the above-mentioned types of internal efforts, and can be short (*hrasva*), long (*d»rgha*) or protracted (*pluta*).

For the purpose of coalescence, the sounds of the same class and involving the similar type of internal effort are called homogeneous (*savar^a*), and they affect each other when they come together consecutively.

Now let us see some of the important rules of
vowel coalescence in Sanskrit:

(1) When two short homogeneous vowels (e.g., a+a), or one of them short and another a long one e.g., *a+¹ /¹+a*, or two long vowels (e.g., *¹ + ¹*) occur consecutively they combine together in a word or a sentence they are replaced by their single long form (e.g., *¹*). Thus, *mura+ari = mur¹ri; deva+ ¹layaå=   dev¹layaå;   vidy¹+abhy¹saå=vidy¹bhy¹saå; vidy¹ + ¹layaå= vidy¹layaå; gatv¹+aham = gatv¹ham; ca+ ¹gataå=c ¹gataå.*

(2)   Similar is the case the other vowels like *i, u, Å* and *ò*. Thus, *i+i, i+», »+i, »+»;* as for instance in *ravi+indraå = rav»ndraå; kavi+»¶varaå = kav»¶varaå; mah» + indraå= mah»ndraå; gaur»+ »¶varaå = gaur»¶varaå;* with *u+u, u+Ø,*

various oral limbs, such as the front, middle and inner portions of tongue, lips, teeth, throat channel, etc., undergo some modifications like contracting and expanding, while letting out the air as it vibrates in the form of sounds due to the vibrating vocal chords. Ancient Vedic seers had closely studied this process scientifically and developed, as one of the six auxiliary Vedic disciplines (*ved¹, ga*), called *Pr¹ti¶¹khya,* pertaining to the utterance of various sounds of the Sanskrit alphabet.

To explain all these P¹ᵃini has composed a subsidiary text called ˜ik¬¹, and has classified the sounds of the Sanskrit alphabet into various groups and named them in accordance with their place (*sth¹na*) of utterance, and the oral effort (*prayatna*) involved, in the mouth, while uttering them.

Now, from the point of view of the place (*sth¹na*) of utterance the original Sanskrit sounds are classified as follows:
Guttural (*kaᵃ-hya*)   : *k, kh, g, gh, ¡,   h,   a, ¹*
Palatal (*t¹lavya*)   : *c, ch, j. jh, ñ,   y, ¶, i, »*
Lingual (*mØrdhanya*) : *-, -h, ©, ©h, ª, r, ¬ Å* (short and long)
Dental (*dantya*)   : t, *th, d, dh, n, l, s, ð*
Labial (*au¬-hya*)   : *p, ph, b, bh, m, y,   u, Ø*
Guttural-palatal (*kaᵃ-ha-t¹lavya*) : *e, ai*
Guttural-Labial (*kaª-hau¬-hya*)   : *o, au*
Dental-labial (*dantau¬-hya*)   : *v*
Nasal (*n¹sikya* or *anun¹sika*)   : *¡, ñ, ª, n, m*
Simple vowels : *a   ¹   i/»   u/Ø Å   ð*
Guᵃa vowels   : *a   ¹   e,   o,   ar   al*
VÅddhi vowels : *¹   ¹   ai   au   ¹r   ¹l*

While uttering the vowel sounds (*a, ¹,* etc.) the oral passage remains more or less open. But, since the oral passage is completely closed for a moment because the internal organs touch one another before letting out the sound of the consonants (*k, kh,* etc.,), they are called 'stops' or *spÅ¬-a*. In the case of the utterance of the semi-vowels (*y, r, l,v*) since the internal organs touch but very slightly, they are called *»¬at-spÅ¬-a* or *antaåstha*. And, since there emanates from the mouth a sort of a warm hiss while uttering the sibilants (*¶, ¬, s, h*), they are

has some time and place; and the agent has some relation with somebody else, and may address somebody else.   Similarly, in spoken language, too, the verb in a sentence has various functions and relations with the noun and they are expressed through various *vibhaktis,* i.e., the Cases.

Sanskrit language has seven Cases, viz.:   (1) Nominative is called *kart¹* or *pratham¹*. It is used for the subjects of verbs, and for predicate adjectives and nouns. (2) Accusative is called *karma* or *dvit»y¹*. It is used for the direct objects of verbs, and also to express motion <u>to</u> a place. (3) Instrumental is called *karaᵃa* or *tÅt»y¹*. It is used to express instrumentality <u>by</u> which the action of the verb is accomplished (4)Dative is called *samprad¹na* or *caturth»*. It is used for the indirect object, expressed by "<u>to</u>" or "<u>for the sake of</u>."   (5) Ablative is called *ap¹d¹na* or *pañcam»*. It is used for expressing the sense of place <u>from</u> which the action takes place. (6) Genitive is called *sabmandha* or *¬a¬-h»*. It is used for the sense of possession or intimatr relation expressed by "of". And, (7) Locative is called *adhikaraᵃa* or *saptam»* . It is used for expressing the sense of a place <u>in</u> which a thing happens to be, or in which an action occurs. Out of these seven, the sixth, i.e. Genitive, is concerned with the relation between two or more nouns and not between a noun and verb. And, the first one, i.e. Nominative, with slight modification, serves as a means of addressing somebody and is called *sambuddhi* or *sambodhana*. This last function is expressed by means of its special style of pronunciation marked with particular accent on the a syllable of the nominal form concerned, or by the use of special Sanskrit words like *bhoå* or *O*.

In a sentence the relation of the noun and the verb may be concerned about one, two or more individuals or things. Consequently, every Case has its forms in singular, dual or plural.

Thus, in all, every noun has 7 x 3 = 21 forms. And, adding the three more forms of the *sambodhana* function of the Nominative, it comes to 21 + 3 = 24 forms of every noun or

adjective. If we just mark the termination affixed at the end of the noun, we can easily recognize these forms, as belonging to a particular Case, like Nominative or others, and to a Number (*vacana*) whether singular or others, and immediately the concerned meaning dawns in the mind.

The terminations in the declension differ in the case of the noun in accordance with its final vowel or consonant, or its being masculine, feminine or neuter, and also in accordance with its being a pronoun. The Sanskrit grammarians have, therefore, classified the nouns in accordance with their final vowel or consonant, and called them accordingly, as for instance, *ˣAj-anta* (=ending in a vowel) and *ˣHal-anta* (=ending in a consonant). Among the *Aj-antas*, in accordance with the particular vowel occurring in its final position, the noun is called *A-kⁱrⁱnta*, *ᵤ-kⁱrⁱnta, I-kⁱrⁱnta, U-kⁱrⁱnta*, etc., while those ending in a particular consonant are called, *Ka-kⁱrⁱnta, Ga-kⁱrⁱnta, Ca-kⁱrⁱnta, ¨a-kⁱrⁱnta, Ta-kⁱrⁱnta, Pa-kⁱrⁱnta, Ha-kⁱrⁱnta*, etc. Thus, the noun *Rⁱma* is *A-kⁱrⁱnta* because it ends with the vowel sound *'a '*, the noun *Vⁱc* is *Ca-kⁱrⁱnta* because it ends with the consonant sound *'c '* and so on.

As regards the gender of any noun, normally it follows the natural one pertaining to a living being, but there is no fixed rule about the inanimate things. Even then Pⁱªini has composed a special work called the *Liᵢ gⁱnu¶ⁱsanam* for it, which is rather too technical. But, to know the specific gender of a specific noun, the general traditional practice is to memorize the *Amara-ko¶a*, a highly classified metrical Sanskrit dictionary, composed

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ˣ It is interesting to know that Pⁱªini has arranged the Sanskrit alphabet in a technical formation of fourteen ˜iva-sØtras as follows: (1) *a i u ª* / (2) *Å ð k* / (3) *e o ᵢ* / (4) *ai au c* / (5) *ha ya va ra -* / (6) *la ª* / (7) *ña ma ᵢ a ªa na m* / (8) *jh bha ñ* / (9) *gha ©ha dha ¬* / (10) *ja ba ga ©a da ¶* / (11) *kha pha cha -ha tha ca -a ta v* / (12) *ka pa y* / (13) *¶a ¬a sa r* / (14) *ha l* // In these aphorisms the last letter in each of them is a fake letter (called ' *it* ') just for the sake of a technical facility, and not to be considered as a part of the basic sounds of the alphabet. These last letters, viz., ª, k, ᵢ, c, and others upto l, combine with any one of their preceding syllables included in the fourteen aphorisms, and form brief new aphorisms, such as 'ac' with the preceding initial 'a' of the 1st and the final 'c' of the 4th, to make a new aphorism 'ac' which includes all the Sanskrit vowels. Similarly, with initial 'ha' of the 5th combines with the final 'l' of the 14th toform a new brief aphorism'hal' which includes all the Sanskrit consonants.

Here, in the *la-* forms of the root *bhØ*, before the applying the terminations *ti* and others, the adjunct (*vikara¬a*) *a* is addedjust after the root, and as per the rules of the coalescence, the final vowel *Ø* in the root *bhØ*, being immediately followed by the vowel *a*, replaces the *Ø* by its *guªa* vowel *o*, thus *bhØ + a* changes to *bho + a*, and then further, since as per the rules of the coales cence *o + a* becomes *av + a, bho + a = bhav + a = bhava*. Then the terminations are suffixed to this base *bhava*. In the first person (*uttama puru¬a*) the adjunct *a* of the first root-group (*gaªa*) is replaced by its homogeneous long vowel *ⁱ* as its *ⁱde¶a*. Thus, *bhØ + a = bho + a = bhav + a =bhav + ⁱ =bhavⁱ*, then by suffixing the terminations *mi* or *vas* or *mas*, we get the forms *bhavⁱmi, bhavⁱvaå* and *bhavⁱmaå*, since the final consonant *s* of the termination changes to *å*. The root forms involve various grammatical operations like the changes called replacement (*ⁱde¶a*) by the previous homogeneous vowel (*pØrva-savarªa*), that by the subsequent homogeneous vowel (*para-savarªa*), that by the homogenous long vowel (*d»rgh ⁱde¶a*), that by a homogeneous diphthong sound forming a part of the coalescence connected with the case-terminations (*svⁱdi-sandhi*). Such an analysis of these root forms in the Pⁱªinian fashion helps us to understand the underlying grammatical processes.

An understanding of the process of grammatical analysis is helpful for grasping the internal structure of the language and mastering it thoroughly, so as to avoid linguistic aberrations. However, for day to day use as a medium of oral communication, the language is learnt from its daily usage by its regular speakers, and by copying them. It is a common experience that a child learns the mother tongue, and masters the skill of using it to various purposes like expressing different emotions, directly in this manner and never bothers about its grammar. One should, therefore take grammar as an additional intellectual tool, as a psychological entertainment, rather than a burden.

While uttering the sounds of any human language the

We can now have some idea as to the changes, such as assimilation of two vowels, replacement of *k* by *g*, combining of *k+¬*, and etc., that occur when the rules of coalescence operate, resulting in various forms of the word concerned in various cases (*vibhakti*) and numbers (*vacana*).

Let us now analyze the verb forms and see how the terminations and other modifications operate in the case of a root of the first *Bhv¹di* class both in the *parasmaipada* and the *¹tmanepada*, and in all the three persons (*puru¬a*) and numbers (*vacana*).

Root BhØ (P.) Vartam¹na-k¹la (*la- ¹*)/ Present Tense

Puru¬a/Person	Eka-vacana	Dvi-vacana	Bahu-vacana
Prathama	*tip* (=ti)	*tas* (= taå)	*jhi* (=anti)
Third	{ bhØ+a+ti	bhØ+a+tas	=bhØ+a+anti
	{ =bho+a+ti	=bho+a+tas	=bho+a+anti
	{ =bhav+a+ti	=bhav+a+tas	=bhav+a+anti
	{ =bhavati	**=bhavataå**	**=bhavanti**
Madhyama	*sip* (=si)	*thas* (=thaå)	*tha*
Second	{ bhØ+a+si	bhØ+a+thas	bhØ+a+tha
	{ =bho+a+si	=bho+a+thas	=bho+a+tha
	{ =bhav+a+si	=bhav+a+thas	=bhav+a+tha
	{ =bhavasi	**=bhavathaå**	**=bhavatha**
Uttama	*mi* (=¹mi)	*vas* (=¹vas)	*mas* (=¹mas)
First	{bhØ+a+¹mi	bhØ+a+¹vas	bhØ+a+¹mas
	{=bho+a+¹mi	=bho+a+¹vas	=bho+a+¹mas
	{ =Bhav+a+¹m	=bhav+a+¹vas	=bhav+a+¹mas
	{ =bhav¹mi	**= bhav¹vaå**	**=Bhav¹maå**

¹ P¹ªini has sandwitched the first six vowels of his technically arranged alphabet between the letters 'l ' and '- ' or '¡ ' to formulate the technical signs to indicatethe various Sanskrit tenses and moods, thus: *la-* (Present Tense), *li-* (=Past Perfect Tense), *lu-* (First Future Tense), *lÅ-* (Second Future Tense), *le-* (Vedic Subjunctive), *lo-* (Imperative Mood), *laj* (Aorist Tense), *lij* (Potential and Benidictive Moods), *luj* (Imperfect Tense) and *lÅj* (Conditional Mood).

La- var tam¹e let vede bhØte luj -laj -li-as tath¹ /

Vidhy¹¶i¬os tu lij -lotau lu- lÅ- lÅj ca bhavi-yati //

more than fifteen centuries ago by Amarasi, ha. Of course, the modern Sanskrit-English Dictionaries by V. S. Apte and Monier-Williams, too, are most helpful.

Now, note that in the list of the original nouns, such as *R¹ma, Balar¹ma, Arjuna, Kara, R¹k¬asa, Nara*, etc., given at the beginning of this lessons were all *Aj-anta* and *A-k¹r¹nta*. And, in their different forms in different *vibhaktis* and *vacanas*, the termination at the end differed accordingly as per the intended meaning of the particular *vibhakti* and *vacana*.

For remembering the different forms of the *a-k¹r¹nta* word *R¹ma*, let us put all of them in a proper order, as follows:_____

Vibhakti	Eka-vacana	Dvi-vacana	Bahu-vacana
Pratham¹	**R¹maå**	**R¹mau**	**R¹m¹å**
= *Kart¹*/ Nom.	=R¹ma (Agent)	= (two) R¹mas	= (many) R¹mas
Sambodhana	*(Bhoå) R¹ma*	*(Bhoå)R¹mau*	*(Bhoå) R¹m¹å*
= Voc.	= O R¹ma	= O (two) Ramas	= O (many) Ramas
Dvit»y¹	**R¹mam**	**Ramau**	**R¹m¹n**
= Karma/Acc.	= to R¹ma	= to (two) Ramas	= to (many) R¹mas
TÅt»y¹	**R¹meªa**	**R¹m¹bhy¹m**	**R¹maiå**
= Karaªa/Instr.	=by R¹ma	= by (two) R¹mas	= by (many) R¹mas
Carurth»	**R¹m¹ya**	**R¹m¹bhy¹m**	**R¹mebhyaå**
= Samprad¹na/Dat.	= to R¹ma	= to (two) Ramas	= to (many) R¹mas
Pañcam»	**R¹m¹t**	**R¹m¹bhy¹m**	**R¹mebhyaå**
= Ap¹d¹na/Abl.	= from R¹ma	= From (two) R¹mas	=from (many) R¹mas
¦a¬-h»	**R¹masya**	**R¹mayoå**	**R¹m¹ª¹m**
= Sambandha/Gen.	= of R¹ma	= of (two) R¹mas	= of (many) R¹mas
Saptam»	**R¹me**	**R¹mayoå**	**R¹me¬u**
= Adhikaraªa/Loc.	= in R¹ma	= in (two) R¹mas	= in (manR¹mas

Here, it should be noteed that the terminations suffixed at the end of each of the forms of the *a-k¹r¹nta* word *R¹ma* are serially as follows: (**Pra.**) *s* (*=å*), *au, as* (*=aå*); (**Sa, .**) *-* , *au, as* (*=aå*); (**Dvi.**) *am, au, ¹n*; (**TÅ.**) *ena, ¹bhy¹m, aiå*; (**Catu.**) *¹ya, ¹bhy¹m, ebhyaå*; (**Pa, .**) *¹t, ¹bhy¹m, ebhyaå*; (**¦a¬.**) *sya, yoå, ¹n¹m*, (**Sap.**) *i, yoå, e¬u.*

For the sake of memorizing, the singular forms of the word *R¹ma*, the following Sanskrit verse, embodying them serially, is most helpful, entertaining and   convenient:

R¹mo r¹ja-maªiå sad¹ vijayate r¹ma, rame¶a, bhaje
R¹meªa¹bhihat¹ ni¶¹cara-camØ r¹m¹ya tasmai namaå /
R¹m¹n n¹sti par¹yaªa, paratara, r¹masya d¹so'smy aham
R¹me citta-layaå sad¹ bhavatu me bho r¹ma m¹m uddhara //

Let us analyze this verse and understand the grammatical, literary and philosophical significance beautifully embodiied in it. There are eight sentences in it: (1) ***R¹ja-maªiå r¹maå vijayate*** / = R¹ma, the gem (i.e. best) among the kings, is victorious; (2) ***R¹ma, rame¶a, bhaje*** / = I worship R¹ma, the master of Ram¹ (i.e., the Goddess of Wealth); (3) ***R¹meªa ni¶¹cara-camuå abhihat¹*** / =The army of the demons was annihilated by R¹ma; (5) ***R¹m¹t paratara, par¹yaªam n¹sti*** / = There is no other resort beyond R¹ma; (6) ***Aha, r¹masya d¹saå asmi*** / =I am a servant of R¹ma; (7)***Sad¹ me cittalayaå r¹me bhavatu*** / = May my mind get engrossed in R¹ma; (8) ***Bhoå   R¹ma, m¹m uddhara*** / = O R¹ma! Please emanicipate me.

From the viewpoint of presentation, in this verse, composed in the poetic meter called *˜¹rdØla-vikr»©ita* having nineteen (19) syllables in each of its four quarters, the author expresses the greatness of Lord R¹ma, his own devotion to R¹ma, the exploit of R¹ma in annihilating the army of demons, his salutation to R¹ma, the declaration of the excellence of taking resort to R¹ma, his being a servant of R¹ma, his wish of getting his mind engrossed in R¹ma, and his appeal to R¹ma to emancipate him.

LESSON 4
(*Caturthaå P¹-haå*)

In the last lesson we saw the ready-made forms of the *a-k¹r¹nta* masculine noun *R¹ma*. Now let us look into the components in them, by analyzing the *pr¹tipadika, ¹gama,* the *¹de¶a* and the termination elements therein.

The terminations applicable to nouns in general as mentioned by P¹ªini¹ are given below in bold type, and the modified ones as applied to the nouns, *a-k¹r¹nta* in particular, for their declension in various cases and numbers are as shown in the brackets:

Vibhakti	Eka-vacana	Dvi-vacana	Bahu-vacana
Pra.	***su*** (*= s = :)* R¹ma+å	***au*** (*=au*) R¹ma+au	***jas*** (*=as = aå*) R¹ma+aå
Sam.	-	R¹ma	***au*** (*=au*) R¹ma+au	***jas*** (*=as = aå*) R¹ma+aå
Dvi.	***am*** R¹ma+am		***au-*** (*=au*) R¹mau	***¶as*** (*= ¹n}* R¹ma+¹n
TÅt.	***-¹*** (*=ena*) R¹ma+eªa	***bhy¹m*** R¹ma+ ¹bhy¹m	***bhis*** (*=ais=aiå*) R¹maiå
Cat.	¡ ***e**(= ¹ya)* R¹ma+¹ya	***bhy¹m*** R¹ma+ ¹bhy¹m	***bhyas*** (*=ebhyaå*) R¹mebhyaå
Pañ.	¡ ***as*** (*= ¹t*) R¹m¹t	***bhy¹m*** R¹ma+ ¹bhy¹m	***bhyas*** (*=ebhyaå*) R¹mebhyaå
¦a¬.	¡ ***as*** (*=sya*) R¹ma+sya	***os*** (*=yos*) R¹ma+yoå	***¹m*** (*=n¹m*) R¹ma+ ª¹m
Sap.	¡ ***i*** (*= i*) R¹ma+i	***os*** (*=yos*) R¹ma+yoå	***sup*** (*= isu*) R¹ma+i¬u R¹me¬u

In the case of the nouns ending in consonant (*hal-anta*), these primary terminations apply as they are given. Thus. for instance, the noun *V¹c* (=speech) is decined as follows:

Case	Singular	Dual	Plural
Nominative	V¹c+ s =***V¹k***	V¹c+au=***V¹cau***	V¹c+as+ ***V¹caå***
Vocative	V¹c + -= ***V¹k***	V¹c+au=***V¹cau***	V¹c+as+ ***V¹caå***
Accusative	V¹c+am =***V¹cam***	V¹c+au=***V¹cau***	V¹c+as+ ***V¹caå***
Instrumental	V¹c+ ¹= ***V¹c¹***	V¹c+bhy¹m=***V¹gbhy¹m***	V¹c+bhis=***V¹gbhiå***
Dative	V¹c+e=***V¹ce***	V¹c+bhy¹m=***V¹gbhy¹m***	V¹c+bhyas=***V¹gbhyaå***
Ablative	V¹c+as = ***V¹caå***	V¹c+bhy¹m=V¹gbhy¹m	V¹c+bhyas=***V¹gbhyaå***
Genitive	V¹c+as = ***V¹caå***	V¹c+os=***V¹coå***	V¹c+ ¹m= ***V¹c¹m***
Locative	V¹c+i=***V¹ci***	V¹c+os=V¹coå	V¹c+ su= ***V¹k¬u***

sounds occurring at the end of a word coalesce with those occurring at the beginning of the immediately following next word during the process of continuous utterance, and consequently the both these final and initial sounds undergo changes due to the position of the oral organs of utterance, and in accordance with the consequent rules of coalescence of the Sanskrit language, as seen in the above instances. This type of the coalescence of individual words of a sentence is called **external** (*b¹hya*). The *b¹hya-sandhi* is voluntary.

It will be much beneficial to utter aloud, and learn by heart, the following verse which gives in nut-shell the general rule regarding the internal and the external coalescence in Sanskrit;

Sa, hitaikapade nity¹, nity¹ dh¹tØpasargayoå /

Nity¹ sam¹se, v¹kye tu s¹ vivak¬¹m apek¬ate //

It means: Internal coalescence (*§a, hit¹*) is compulsory (*nity¹*) in the case of the grammatical components like *¹gama*, *¹de¶a. pratyaya*, and etc., combining for the formation an individual word form (*rØpa-siddhi*), in that of the preposition (*upasaga*) prefixed to root (*dh¹tu*) or a noun, etc. derived from it, and in that of the components of a compound word (*§am¹sa*). But in the case of the uttering a sentence (*v¹kya*), the coalescence of the final and initial syllables of its individual words is voluntary, depending on the sweet will (*vivak¬¹*) of the speaker.

It was a general rule in the case of the Sanskrit language that it was written in accordance with its actual pronunciation. And in the hand-written Sanskrit and Prakrit manuscripts, the writing was continuous irrespective of the breakdown of the individual words thereof; and the rules of actual utterance prevailed in the case of the written language, too. Hence the importance of the *Sandhi* of both the types. Moreover, in metrical compositions, too, since the *Sandhi* formed an integral part, it was essential to be conversant with all the important rules of coalescence, so as to be able to separate the words of a sentence and grasp the syntactical order of the words of a Sanskrit verse, and construe them to get the meaning.

This verse thus embodies, and expresses, all these thoughts and feelings.

From the linguistic point of view, this verse incorporates serially all the singular forms of the Sanskrit noun *R¹ma* in all the cases, such as, *r¹maå, r¹mam, r¹meªa, r¹m¹ya, r¹m¹t, r¹masya, r¹me, (bhoå) r¹ma*. Here the form of address is put last, although in the table of forms we put it between the Nominative and Accusative cases for convenience.

From the grammatical point of view, almost all the types of the Sanskrit syllabic coalescence are illustrated in this verse. P¹ªini calls the coalescence of more than one vowels or consonants by the name *Sandhi* , i.e., joint or juncture. While speaking in Sanskrit, when some sounds are to be uttered consecutively, they automatically get altered into their homogenous sounds due to the peculiar condition of the tongue and other oral organ of pronunciation in our mouth.

Now, let us see how different sounds
have combined by *sandhi* process in the above verse:

(1) *R¹maå* + *r¹ja-maªiå* / = *R¹mo r¹ja-maªiå* / Here, the final *visarga* (*å*, written like English colon (:) in the *Devan¹gar»* script) in the syllable '*maå*' is followed by '*r* ' of the following syllable '*r¹*' . The Sanskrit sound '*r* ', being a soft consonant, the immediately preceding sound '*å* ' is changed to, or rather replaced by, the vowel sound *u* ', which further combines with the immediately preceding sound '*a* ' in the syllable '*ma* '. Thus, (through the process of *a+å* + *r* =*a+u+r* =*o+r*) *maå* changes to *mo*. Similarly, further in the sixth sentence the '*saå*' in the *D¹saå + asmi* has changed to '*so* ' in *D¹so ' smi* '.

(2)   *R¹jamaªiå sad¹* / Here, even though the final *visarga* (:) in the final syllable *ªiå* of the previous word *r¹jamaªiå*, is followed by the initial sibilant '*s* ' in the immediately following word *sad¹* ,   there is **no change**, because when a *visarga* is followed by a sibilant consonant (as in **visarga+s =** :*+s*), both have remained intact. Similarly, it has remained

remained intact. Similarly it has remained unchanged in *Citta-layaå sad¹*. So also in the word *namaå,* it is in tact because the *visarga* has occurred at the end of the quarter of the verse.

(3) *R¹mam + rame¶am + bhaje / = R¹ma, rame¶a, bhaje /* Here, the final *m* in both the first and the second words is changed to *anusv¹ra* ( ) placed on the previous syllables *ma* and *¶a,* making them *ma,* and *¶a, ,* respectively. Similarly, the final sounds *m* of the words *par¹ya*ᵃ*am* and *parataram* have the changed to *,* in both of them. The rule is that when any initial consonant of a next word follows the final *m* of a precious word, the *m* sound is changed to an *anusv¹ra* which is put as a dot on the top of the previous *Devan¹gar»* syllable.

(4) *R¹me*ᵃ*a+ abhihat¹ = R¹me*ᵃ*¹bhihat¹ /* Here, the final vowel *a* in the final syllable ᵃ*a* of the previous word *R¹me*ᵃ*a* is immediately followed by the intial vowel *a* of the word *abhihat¹.* They are, therefore. coalesced into, and replaced by, the homogeneous single long vowel *¹,* which combines with the sound ᵃ and becomes ᵃ¹*.* Similarly, in *Na + asti = N¹sti,* the short *a+a* has coalesced, and are replaced by the single long vowel *¹.*

(5) *Ni¶¹cara-camØå+ r¹m¹ya=Ni¶¹carachamØr¹m¹ya /* Here, the final *visarga* (*å*) has been immediately followed by the initial consonant *r* of the syllable *r¹* of the next word *r¹m¹ya.* In the resulting coalescence, the previous sound *å* has been elided, and hence it has ceased to be uttered, while the previous short vowel *u* has been replaced by its homogeneoud long one, viz., *Ø,* in *camØ.*

(6) *R¹m¹t + n¹sti = R¹m¹nn¹sti /* Here, the final sound *t* of the previous word *r¹m¹t* is immediately followed by the initial sound *n* of the syllable *na* of the next coalesced words *n¹sti ,* thus affecting the previous sound *t* and changing it into a homogeneous sound, and replacing it by a similar sound *n.* consequently *t +n= n+n,* thus replacing *-tn¹ -* by *nn¹.*

(7) *D¹saå + asmi = Daso 'mi /* Here, the final *visarga* (*å*) sound in the final syllable *saå* of the previous word *d¹saå* has been immediately followed by the initial vowel sound *a* of the next word *asmi.* Consequently the *visarga* (*å*) has changed, and is replaced by, the vowel sound *u,* which combines with

the previous vowel sound *a* of the syllable *sa,* and coalesces as, and is replaced by, the vowel sound *o,* making it *d¹so.* Then, since the vowel sound *o* is followed by the vowel sound *a,* this *a* gets elided, and in order to remember this elision, a sign of an *avagraha* (S), much like the English letter 'S ', is put in its place.

(8) *Smi + aham = Smyaham /* Here, the final vowel sound *i* of the syllable *smi* is immediately followed by the initial vowel sound *a* of the next word *aham.* Consequently, the sound *i* is coalesced, and replaced by, the homogeneous semi-vowel sound *y,* thus *i + a = ya,* and *smi + a = smya.*

(9) *M¹m + uddhara = M¹muddhara /* Here, the final consonant sound *m* of the previous word *m¹m* is immediately followed by the initial vowel sound *u* of the next word *uddhara.* Consequently, both the consonant *m* and the vowel *u* combine into a single syllable, thus *m + u = mu.*

It is to be noted that in the above nine instances of coalescence, we get the illustrations of almost all the chief types of coalescence, viz., the *visarga-sandhi* , the *svara-sandhi,* the *vyañjana-sandhi.*

The **coalescence (ṣandhi)** in Sanskrit is of two main types, viz., **internal (¹ntara)** and **external (b¹hya).** When we analyze a word grammatically we find that it is made up of the an original *pratipadika* or a *dh¹tu,* and an *¹gama* is added to it, or an *adesha* replaces a part or whole of it, and a termination is affixed to it at the end for forming its desired form. In this process, some sounds occur together consecutively in such a way that while pronouncing them in a continuous utterance some changes automatically occur in them due to the position of the oral organs of utterance, and in accordance with the consequent rules of coalescence of the Sanskrit language, as seen in the above instances, before making them a single declined noun or adjective, or a conjugated verb. This type of coalescence is **internal** (*¹ntara-sandhi*).

Similarly, when we utter a Sanskrit sentence, some

The meaning of these words are as follows: *A-krodhaå = na krodhaå* = absence of anger. *A-har¬aå* = na har¬aå = no rejoicing. *A-ro¬aå* = na ro¬aå = lack of fury. *A-lobhaå = na lobhaå* = non-greediness. *A-drohaå = na drohaå* = non-betrayal. *A-dambhaå = na dambhaå* = absence of hypocrisy. *An-aty¹saå – na aty¹saå* = non-surpassing. *A-pai¶unam = na pai¶unam* = non-wickedness. *An-asØy¹ = na asØy¹* = absence of jealousy. *Sa, -vibh¹gaå= samyak vibh¹gaå* = proper distribution. *¸rjavam = Åjut¹* = simplicity. *Ty¹gaå = d¹nam* = charity. *M¹rdavam = mÅdut¹* = softness, *˜amaå= ¶¹ntiå* = peace. *Damaå= indriy¹ª¹, sa, yamaå* = Control of senses. *Sarva-bhØte-u a-virodhaå = sarva-pr¹ªinaå prati virodhasya abh¹vaå* = lack of hostility towards all beings. *Yogaå = samatvam* = equanimity. *¸ryam = sad¹c¹ra-p¹lanam* = good conduct. *AnÅ¶a, sat¹ = nÅ¶a, sat¹y¹å abh¹vaå* = lack of hard-heartedness. *Tu¬-iå = santo¬aå* = satisfaction. *Iti = et¹ni* = these/ thus. *Sarva-dharm¹ª¹m* = of all the religions. *Samaya-pad¹ni = p¹lan»y¹å niyam¹å* = rules to be observed. *T¹ni* = them. *Anu-ti¬-hati = p¹layati = ¹carati* = observes. *Yaå* = (he) who. *Vidhin¹t = vidhi-pØrvakam* = in accordance with the procedure. *Saå* = he. *Sarva-g¹m» = sarvatra vijay»* = successful everywhere. *Bhavati* = becomes / is. **Now, utter aloud, over again, the above two** sentences, keeping in mind their meanings.

We have seen in the above explanations that in the words like *a-krodhaå, an-asØy¹*, etc. the words *na + krodhaå* and *na + asØy¹* have combined and the initial *na* has been replaced by *a-* with a word beginning with a consonant, or *an-* with the word beginning with a vowel, and after the due coalescence a single word has been formed. Such a single formation resulting from a combination of two or more words is called a *sam¹sa* (compound) or a *s¹m¹sika-¶abda* (compounded word) in Sanskrit.

Now, read aloud the following sentences, trying to understand their meanings:*Tapaå krodhena vina¶yati / Sneho viraheªa vina¶yati / Vyavah¹ro 'vi¶v¹sena*

LESSON 6
(¦a¬-haå p¹-haå)

Now, read aloud the following sentences, trying to understand their meanings.

Aha, r¹maå / Tva, lak¬maªaå / S¹ s»t¹ / R¹maå s»t¹ ca iti ¹v¹, dampat» / Vaya, vana, gacch¹maå / Asm¹ka, nagar» ayodhy¹ / ¸vayoå pit¹ da¶arathaå / Mayi, iti r¹me, s»t¹ snihyati / Tvayi, iti lak¬maªe, Ørmil¹ snihyati / R¹me lak¬maªe ca, iti ¹vayoå, kau¶aly¹ m¹tÅ-sneha, dh¹rayati. Asm¹su kau¶aly¹, sumitr¹, kaikey» ca matÅ-sneha, dar¶ayanti / Mama, iti s»t¹y¹å, da¶arathaå ¶vasuraå / Urmil¹, maªÒav» ca mama, iti s»t¹y¹å, svasrvau nan¹nd¹raå ca / Kau¶aly¹ asm¹ka, tisÅª¹m ¶va¶rØ / Vaya, dugdha, pib¹maå, ¶¹str¹ªi ca pa-h¹maå //

Tva, r¹vaªaå / Tava bh¹ry¹ mandodar» / Kumbha-karªaå vibh»¬aªaå ca te bhr¹tarau / YØya, trayaå bhr¹taraå / Yu¬m¹ka, pit¹ pulastyaå / Tvayi r¹k¬asa-kulasya netÅtva, vartate / Tva, dak¬iª¹-pathasya sarva-satt¹dh»¶aå vartase //

Aham = I (am). *¸v¹m* = we (both). *Vayam* = we (all). *¸vayoå* = of us both. *Mama* = my, of me, mine. *Asm¹kam* = of us all. *Mayi* = in (i.e., towards) me. *Asm¹su* = in (i.e., towards) all of us. *Tvam* = thou, you. *S¹* = she. *Tava* = your, of you. *Yu¬m¹kam* = of you all. *PitÅ* = father. *MatÅ* = mother. *SvasÅ* = sister. *˜va¶Å* = mother-in-law. *˜vasura* = fathe-in-law. *Bh¹ry¹* = wife. *Bh¹tÅ* = brother. *Nan¹ndÅ* = husband's sister. *NetÅ* = leader. *Dak¬iª¹-patha* = South India. *Satt¹* = power. *¼¹a* = master, king. *Adh»¶a* = king of kings, emperor.

Now, let us compare the different forms of the pronouns *asmad* and *yu¬mad* given below. It should be noted that, as in English language, in the Sanskrit language too, there is no form of Vocative ever used in the case of these two pronouns.

vinaßyati / Guªav¹n garveªa vinaßyati / Kula-str» a-rak¬aªena vinaßyati / Dh¹nyam a-var¬eªa vinaßyati / RØpa, dur-bh¹gyena vinaßyati / Bhojana, tailena vinaßyati / ˜ar»ra, a-yatnena vinaßyati / That¹ dharmaå pram¹dena vinaßyati /

Try to understand the forms of the words
used in these sentences:

Krodha (anger), *sneha* (affection), *viraha* (separation), *vyavah¹ra* (mutual relationship), *a-viß v¹sa* (lack of trust), *garva* (pride), *a-yatna* (lack of effort), *dharma* (religion, sense of duty), and *pram¹da* (negligence) are the masculine *a-k¹r¹nta* nouns.

Kula-str» (virtuous woman) is a feminine noun.

Tapas (penance), *a-rak¬aªa* (lack of protection), *a-var¬a* (lack of rains), *rØpa* (beauty), *dur-bh¹gya* (ill luck), *bhojana* (food), *taila* (edible oil) and *ßar»ra* (body) are the neuter nouns.

Vinaßyati (is spoiled) is a third person singular verb-form derived from the Sanskrit root *vi+naß* (4 Par.).

It must be noted that the cases more used in these sentences are the nominative indicating the subject and the instrumental denoting the cause, expressed by the usages like 'due to', 'because of', 'through', and etc.

Further, it must be noted that the word in these sentences have coalesced as follows: *Snehaå+virahe ª a=sneho virahena* (å+v=o+v). *Vyavah¹raå + aviß v¹sena = vyavah¹rao 'viß v¹sena* (å+ a = ' + a). Here, since the *visarga* (å) is followed by the consecutive *v* (which a soft semi-vowel), the *å* has been changed to, or replaced by *o*. And when the *å* is followed by the vowel *a* it is elided, and the elision has been indicated by a sign of *avagraha* (looking like a Roman S)in Sanskrit, and represented by an apostrophe (') in Roman transliteration.

Now, read aloud over again the above Sanskrit sentences, trying to understand their correct meanings.

they are generally the same as are applied to the nouns in general, with a few exceptions. Thus, the termination affixed to the masculine and neuter pronouns is *–smai* in the Dative singular, *-sm¹t* in Ablative singular, *-smin* in the Locative singular, while those affixed to the feminine pronouns is *syai* in the Dative singular, *sy¹å* in the Ablative singular, and *sy¹m* in Genitive singular. For instance, *tasmai* (= to that), *tasmat* (=from that), *tasmin* (=in that) are the Dat. Sing., Abl. Sing., and Loc. Sing forms of the pronoun tad (Mas. and Neu.), respectively. In the same way *tasyai* (=to her), *tasy¹å* (=from her), and *tasy¹m* (=in her) are the Dat. Sing., Sing., Abl. Sing., and Loc. Sing forms of the pronoun tad (Fem.), respectively. All other forms have just the same terminations as are affixed to the other nouns in their respective genders.

sant¹nam = child, offspring. *Daivm* = luck. *Param*= suprior to.

Ga¡ g¹ p¹pa, ¶a¶» t¹pa, dainya, kalpa-tarus tath¹ /
P¹pa, t¹pa, ca dainya, ca hanti s¹dhu-sam¹gamaå //
In this verse there are four sentences: Ga¡ g¹ p¹pa, hanti /
˜a¶» t¹pa, / Tath¹ kalpa-tarus dainya, (hanti)S¹dhu-
sam¹gamaå p¹pa, t¹pa, ca dainya, ca (hanti) /

P¹pam = *p¹takam* = sin. *˜a¶»* = *candraå* =Moon. *Dainya,* = *d»nasya bh¹vaå* =misery. *Kalpa-taruå*= *v¹ñch¹-pØraka, divya, vÅk¬am* = wish-fulfilling tree. *S¹dhu-sam¹gamaå* = sajjan¹n¹, *melanam* = meeting with, or company of good persons. *Hanti* = *n¹¶ayati* = destroys. *Kalpa-taruå+tath¹* = *kalpa-tarus tath¹* (å+t=s+t= -st-).

Gu ªo bhØ¬ayate rØpa, ¶»la, bhØ¬ayate kulam /
Siddhir bhØ¬ayate vidy¹, bhogo bhØ¬ayate dhanam //
BhØ¬yate = *¶obhayate* = adorns, embellishes. *Siddhir bhØ¬ayate* = *siddhiå+bhØ¬ayate* (å+bh=r+bh = -rbhu-).

In English, when we use one noun, and want to use it again, we would be bored and look silly to use it again and again. In order to avoid it, we use different forms of different cases and numbers of the words like 'he' , 'she', ;it', 'this', 'that' 'which', 'what', 'I', 'you', as the representatives of the concerned nouns. Similar is the practice in Sanskrit, too, and we use the words, like *tad, etad, yad, yu¬mad, asmad, adas, sarva*, and such others. that are known as *Sarva-n¹ma*, i.e. pronoun. P¹ªini has listed all such words in a single group, which begins with the word *sarva*. Hence, it is called *Sarv¹di-gaªa*. And, since these words can be used by all, they are called *sarva-n¹ma*. The Sanskrit language utilizes the following pronouns: *Tad* = that; *etad* = this; *yad* = which; *yu¬mad* = you; *asmad* = I; *adas* = that; *kim* = what; *sarva* = all; *anya* = other; *itara* = another; *sva* = self; *para* = highest, supreme.

Looking to the different forms of the pronouns in different cases and persons, we find that the terminations affixed to

Now, read aloud the following Sanskrit sentences,
trying to guess their approximate meanings:
VÅ¬-ir jap¹-sum¹n¹, na sukh¹yate / Candrodaya¶ cakrav¹k¹n¹, na sukh¹yate / Subhik¬a, dh¹nya-sa¡ gr¹hak¹ ª¹, na sukh¹yate / Garjitam ¶arabh¹ ª¹, na sukh¹yate / Candana, virahiª¹, na sukh¹yate / Var¬¹ prav¹sik¹n¹, na sukh¹yate / MÅda¡ ga-¶abdo 'k¬irogiª¹, na sukh¹yate / Induå svairiª»n¹, na sukh¹yate / Udyota¶ caur¹ª¹, na sukh¹yate / D»paå pata¡ g¹n¹, na sukh¹yate / SØryaå kau¶ik¹n¹, na sukh¹yate //

Now let us understand the forms of
the wordsused in these sentences:
Masculine words: *Candra/ Udaya/ cakrav¹ka/ ˜arabha/ Virahin/ Prav¹sika/ Rogin/ Indu/ Udyota/ Caura/ D»pa / Pata¡ ga / SØrya /*
Feminine words : *Jap¹/ VÅ¬-i/ Var¬¹/ Svairiª»/*
Neuter words: *Suma/ Subhik¬a/ Dh¹nya/ Garjita/ Candana/ Ak¬i/*
Indeclinable: *Na/*
Verbs: *Sukh¹yate* (Atm. 3[d] Per, Sing. of a nominal verb from the noun *sukha*).

Now, let us understand the individual words
used in the above sentences:
VÅ¬-iå = *var¬¹* = rains. *Jap¹-sum¹n¹,* = *jap¹-pu¬p¹ª¹m* = to the Jap¹ flowers. It should be noted here that in all these sentences the genitive case is used in the sense of the objective case. *Na* = not. *Sukh¹yate* = *sukha, dad¹ti* = renders happy; makes feel comfortable *Candrodayaå* = *candrasya udayaå* = rise of the Moon; Moon-rise. *Cakrav¹kan¹,* = *Subhik¬a,* = *sutar¹, bhik¬¹ pr¹pyate* (is obtained) *yad¹ t¹dŦaå k¹laå dh¹nya-samÅddhi-k¹laå* = = time when food is profusely available. *Dh¹nya-sa¡ gr¹hak¹ ª¹,* = ye *dh¹nyasya sa¡ graha, kurvanti, te¬¹m* = to *those who store* grains. *Garjitam* = *garjan¹m* = roaring. *˜arabh¹ ª¹,* = gaja-¶i¶Øn¹m = of the young ones of elephants. *Candana,* = sandal. *Virahiª¹m* = priya-jana-sa¡ ga-rahit¹n¹m – to those who are separated from

their beloved persons. *Var¬¹ = vÅ¬-iå* = rains. *Prav¹sik¹n¹,* = *prav¹se pravartam¹n¹n¹m* = those ho are travelling; travelers. *MÅda¡ga-¶abdaå = mÅdanga-v¹dyasya ravaå* =The sound of drum-playing. *Ak¬irogiª¹,* = *cak¬u-roga-yukt¹n¹m* = Those having eye disease. *Induå = Candraå* = Moon *Svairiª»n¹,* = *y¹ str» svacchanda-c¹riª» bhavati s¹ svairiª», t¹s¹m* = to the wanton women. *Udyota¶ = prak¹¶aå* = light, lustre, *Caur¹ª¹,* = *taskar¹ª¹m* = to the thieves. *D»paå = d»pakaå* = lamp. *Pata¡g¹n¹,* = To the butterflies. *SØryaå = dinakaraå* = Sun. *Kau¶ik¹n¹,* = *ulØk¹n¹m* = to the owls.

Now, read the above Sanskrit sentences aloud,
keeing in mind their meanings.

to form one sound, or from technical viewpoint both are re- placed by a single sound. These sounds are **e, o, ar** and **al**. P¹ªini and other Sanskrit grammarians have called these sounds by the name **Guªa**, and the coalescence in which these sounds replace the two combining sounds, as shown above, is called the **Guªa-sandhi**. In it the replacing sound is technically an *¹de¶a*, and hence it is called **Guª¹de¶a.** In the P¹ªinian terminology, this procedure is called *pØrvaparayoå ekaå guª¹de¶aå /*, i.e., replacement of the two consecutive combining sounds by a single *Guªa* sound.

P¹ªini calls the sounds **¹, ai, au, ¹r** and **¹l** by the term **VÅddhi**. When *a* or *¹* is followed consecutively by a *Guªa* or a *VÅddhi* sound, both are replaced by a single homoge- neous *VÅddhi* sound. Thus, *a+e / ¹+e / a+ai / ¹+ai = ai.* For in- stance: *tava+eva = tavaiva*; *tava+ai¶varyam= tavai¶varyam.* Similarly, *a+ o / ¹ + o / a + au / ¹ + au = au.* For instance: *jala+ oghaå = jalaughaå; Mah¹+o¬adhiå=Mahau¬adhiå; vara+autsukyam = Varautsukyam; vidy¹+autsukyam= vidyautsukyam.*

The coalescence in which these sounds replace the two combining sounds, as shown above is called the **VÅddhi-san- dhi**. In it the replacing sound is technically an *¹de¶a*, and hence it is called **VÅdhy¹de¶a.** In the P¹ªinian terminology, this pro- cedure is called *pØrvaparayoå ekaå vÅdhy¹de¶a /*, i.e., replace- ment of the two consecutive combining sounds by a single *VÅddhi* sound.

Now, recite the following verses aloud rhythmically
Keeping in mind their meanings:
Na hi vidy¹-samo bandhur na ca vy¹dhi-samo ripuå /
Na c¹patya-samå sneho na ca daiv¹t para, balam //
This verse incoroprates four sentences: *Vidy¹-samo*
bandhur na hi (asti) / Vy¹dhi-samo ripuå ca na (asti) / Apatya-
samå snehaå ca na (asti) / Daiv¹t para, balam ca na (asti) /
Bandhuå = sambandh» = relative. *Samå = tulyaå* = comparable to. *Vy¹dhiå= disease. Ripuå* = enemy. *Apatyam =*

˜ir»¬a flower endure the (weight of the) foot of a bee? *He saptapad»-**pad¹ni** !* *yØya,   viv¹hasya pr¹ᵃa-bhØt¹ni bhavatha /* (Voc. Plu.) = O the steps of the Seven-step ceremony! You are the life-breath of marriage.

Here in the first sentence the word *padam* means *sth¹nam = niv¹saå* = place, residence; in the second one *padam* means *caraᵃam = p¹daå* = foot; in the third one *pad¹ni* = steps.

Now, in order to commit to memory, sing five times aloud rhythmically the Nominative, Vocative and Accusative forms of the *a-k¹r¹nta* noun *r¹ma* (m.) in all the three numbers each, then sing rhythmically five times the forms of the Instrumental, Dative and Ablative cases. Then, do so the forms of the Genitive and Locative cases. And, finally, sing five times rhythmically all the twenty-four forms of *r¹ma* in all the cases and numbers from the Nominative to the Locative.

From the view point of the changes due to the coalescence, it should be noted that if *a* or *¹* is followed consecutively by *i* or *»*, both combine to form, or are replaced by, the latter's homogeneous diphthon *e*. Thus, *a+i / a+» / ¹+i / ¹+»= e.* For instance: *deva+indraå =devendraå; deva+»¶aå= deve¶aå; mah¹+ indraå = mahendraå; mah¹+»¶aå=mahe¶aå.*

If *a* or *¹* are followed by *u* or *Ø*, both combine to form, or are replaced by, the latter's homogeneous diphthon *o*. Thus, *a+u / a+Ø / ¹+u / ¹+Ø = o.* For instance: *para+ upak¹raå = paropa-k¹raå; para+Øruå=paroruå; mah¹+upak¹raå = mahopak¹raå.*

If *a* or *¹* are followed by long or short *Å,* both combine to form, or are replaced by, the *ar.* Thus, *a+Å / ¹+Å = ar.* For instance, *deva+Å¬l=devar¬i; mah¹+Å¬i=mahar¬i.*

If *a* or *¹* are followed by *ð,* both combine to form, or are replaced by, the *al.* Thus, *a+ð / ¹+ð = al.* For instance: *tava+ ðk¹raå = tavalk¹raå.*

In these types of the coalescence, two sounds combine

LESSON 5
(*Pañcamaå P¹-haå*)

In the last lesson we familiarized ourselves with the *Sup,* i.e., Case terminations, as affixed to the nouns ending in a consonant, , e.g. *v¹c*, and also those slightly modified when affixed to the *ak¹r¹nta* masculine nouns, e.g., *r¹ma.* Now, let us see them side by side in the cases of the nouns *dik* and *jana* for ready comparison:

Case	Sing.	Dual	Plural	Case	Sing.	Dual	Plural
Pra.	**dik**	di¶au	di¶aå	Nom.	*janaå*	*janau*	*jan¹å*
Sa, .	*dik*	di¶au	di¶aå	Voc.	*Jana*	*janau*	*jan¹å*
Dvi.	*di¶am*	di¶au	di¶aå	Accu.	*janam*	*janau*	***jan¹n***
Tåti.	**di¶¹**	digbhy¹m	digbhiå	Instr	***janena***	*jan¹bhy¹m*	***janaiå***
Catu.	**di¶e**	digbhy¹m	digbhyaå	Dat.	***jan¹ya***	*jan¹bhy¹m*	*janebhyaå*
Pa¡ .	**di¶aå**	digbhy¹m	digbhyaå	Abl.	***jan¹t***	*jan¹bhy¹m*	*janebhyaå*
¦a¬.	**di¶aå**	di¶oå	di¶¹m	Gen.	***janasya janayoå***		*jan¹n¹m*
Sapt.	**di¶¶**	di¶oå	dik¬u	Loc.	***jane janayoå***		*jane¬u*

Now, note these forms from the point of grammatical analysis. In the case terminations applied to the word *di¶,* the one affixed both in the Nominative and Vocative singular forms is elided. But in the case of the word *jana,* the termination *s* of the Nominative singular is changed into a *visarga* (:), as for instance, in the case of the noun *jana.* The modified forms in some of the cases are   shown in bold types.

From the point of view of grammatical analysis, we should remember here that since the noun *jana* is *a-k¹r¹nta,* its final vowel *a* naturally combines with the initial vowel of the termination affixed to it, and sometimes it is elided, as in *jana + au = jan + au* =janau (Nom., Voc. and Acc. du.); sometimes it is lengthened, as in *jana + bhy¹yam = jan¹ + bhy¹m = jan¹bhy¹m* (Intr., Dat. and Abl. du.); sometimes it is coalesced with it, as in *jana + i = jane* (Loc. sing.). Sometimes, the termination is replaced by its *¹de¶a* and then coalesced with it, as in *jana + ¹ = Jana + **ina** = janena* (Instr. sing.), *jana + bhis = jana + **ais** = janaiå* (Instr. Pl.); *jana + e = jana + **¹ya** = Jan¹ya* (Dat. Sing.); *jana + as = jana + **¹t** = jan¹t* (Abl. sing.) *jana + as = jana + **sya** = janasya* (Gen. sing.); *jana + os = jana + **yos** =*

Janayoå (Gen. and Loc. sing.); *jana* + *¹m* = *Jan¹* + *n¹m* =*jan¹n¹m* (Gen. pl.); and *jana* + *su* = *jane* + *su* = *jane* + *¬u* = *jane¬u* (Loc. pl.).

Moreover, in the nouns, having the letters *Å* , *r,* or *¬* in them, e.g. *r¹ma*, the sound *n* in the terminations *ina* (Instr. Sing.) and *n¹m* (Gen. pl.) changes into, or is replaced by, its homogeneous retroflex sound *ᵃ*, making them *eᵃa* and *ᵃ¹m*, respectively; and the sound *s* in the termination *su* (Loc. pl.) is changed into, or replaced by, its homogeneous retroflex sound *¬*, making it *¬u,* as in *jane¬u.*

Excepting these changes in the terminations applied to the *a-k¹r¹nta* nouns, the rest of the terminations remain in tact and are applied as such. In accordance with the intention of the speaker to express different senses, he utilizes the different forms of the concerned noun in different cases and numbers, and goes on expressing through them the corresponding sense by the use of those forms. It should be kept in mind that the meaning of the words in a sentence has to be understood with reference to their forms, the context, and the linguistic custom.

Now, sing the following verses aloud and rhythmically:
   Tvam eva m¹t¹ ca pit¹ tvam eva
   Tvam eva bandu¶ ca sakh¹ tvam eva /
   Tvam eva vidy¹ draviᵃa,   tvam eva
   Tvam eva sarva,   mama deva-deva //

In this verse there are the following two instances of coalescence*: tvam+ eva = tvameva ; bandhuå + ca =bandhu¶ca.*
    Deva-devaå = dev¹n¹, devaå = dev¹dhidevaå = the God among (all) the gods, the supreme deity. Here the form *Devadeva* (= O God!). is in the Vocative case, since God is addressed by it. *Tvam* = you. *Eva=* only. *Mama* = my, mine. *M¹t¹* = mother. Pit¹ = father. *Bandhuå* = relative, *Sakh¹* = friend, companion. *Vidy¹* = learning, knowledge. *Draviᵃam = dravyam* =money, wealth. *Sarvam* = all in all, everything.

Kulam = kul»nat¹ = being born in a good family. *˜»lam = c¹ritryam =* character. *Tekaå = tejasvit¹ =* being bright, brilliance. *Balam = ¶aktimattvam =* strength, being strong. *Gauram = gurut¹y¹å bh¹vaå =* greatness, sense of importance. *Pratyayaå = su-paricitatvam =* being well-known, firm conviction, trust. *Snehaå = prema = priyat¹ =* affection, love. *D¹ridryeᵃa = nirdhanatvena =* due to poverty. *Vina¶yati =* gets destroyed, gets lost.

In the paragraphs and verses given in the lessons so far, we have seen numerous *a-k¹r¹nta* masculine and neuter nouns, such as *vacana, ¹rjava, pratyaya, ¶»la, rØpa, bhojana, taila, d¹na, d¹ridrya,* etc. In the various forms of the masculine and the neuter nouns the terminations differ from one only in the Nominative, Vocative and Accusative cases in singular, dual and plural numbers. In the rest of the cases and numbers, the forms of both the masculine and neuter nouns have the same terminations.

The forms that differ in terminations in Mas, and Neu. are as follows:

	Deva (Mas.)				*Pada* (Neu.)		
Pra.	*devaå*	*devau*	*dev¹å*	Nom.	*padam*	*pade*	*pad¹ni*
Sam.	*deva*	*devau*	*dev¹å*	Voc.	*pada*	*pade*	*pad¹ni*
Dvi.	*devam*	*devau*	*dev¹n*	Acc.	*padam*	*pade*	*pad¹ni*

Looking to the case terminations of the Nominative, Vocative and Accusative applied to the neuter nouns, instead of *s, o and as* in masculine, there is *am, »* and *¹ni* in neuter; respectively, while in Vocative Singular the termination in both is elided.

Since the forms are similar in both the Nominative and Accusative, we have to guess on basis of the context whether a particular form is used in which of the two cases. For instance, *Vi¬ᵃoå* **pada,** *vaikuᵃ-ham asti /* (Nom. Sing.) = The place of Vi¬ᵃu is Vaikuᵃ-ha. *Pelava, ¶ir»-a-pu¬pa, bhramarasya* **pada,** *katha, sahate ?* (Acc. Sing.) = How does the tender

gentlemanly behaviour. ¯rutam = jñ¹nam = knowledge. A-bahu-bh¹¬it¹ = na ati¶ya, vaktu, svabh¹vaå = lack of too much talkativeness.; not being given to much talking. Yath¹¶akti = ¶aktim anus»tya = in accordance with one's capacity. Kåtajñat¹ = upak¹ra-sc»k¹raå = gratefulness. A¬-au = a¬-a-sa, khy¹k¹å = eight. Gu^a¹å = sadgu^¹å = (good) qualities. D»payanti = prak¹¶ayanti = reveal, make illustrious.

> Par¹krama¶ c¹ = Par¹kramaå + c¹ (å + c = ¶ = c = ¶c).
> C¹bahubh¹¬it¹ = ca + a-bahubh¹¬it¹ (a + a = ¹).
> A¬-au is Nom. Sing. of the Cardinal number a¬-an.
> Par¹kramaå is Nom. Sing. of the a-k¹r¹nta mas. noun.
> Gu^a¹å is Nom. Plu. of the a-k¹r¹nta mas. noun.
> Puru¬am is Acc. Sing. of the a-k¹r¹nta mas. noun.
> Prajñ¹, a-bahu-bh¹¬it¹, kåtajñat¹ are Nom. Sing. of the ¹-k¹r¹nta fem. nouns.
> Kaulyam, ¶rutam,D¹nam are Nom. Sing. of the neu. nouns.
> Yath¹-¶akti = ¶aktim an-atikramya = in accordancewith one's (financial) capacity. It is an indeclinable compound formed by combining the words yath¹ and ¶akti.
> D»payanti is Causal 3ᵈ Per. Plu. of of the root d»p (4 P.).

Kula, ¶»la, ca satyañ ca prajñ¹ tejo dhåtir balam / Gaurava, pratyayaå sneho d¹ridrye^a vina¶yati //5//

Yad¹ manu¬yaå nirdhanaå bhavati tad¹ tasya kulam ity¹di gu^a¹å vin¹¶a, gacchanti (iti asya ¶lokasya arthaå) /

> Pratyayaå , snehaå are Nom. Sing. of a-k¹r¹nta mas. nouns.
> Kulam, ¶»lam, satyam, balam are Nom. Sing. of a-k¹r¹nta neu. nouns.
> Tejaå is Nom. Sing. of the sa-k¹r¹nta neu. noun tejas.
> D¹ridrye^a is Instr. Sing. of the a-k¹r¹nta neu. abstract noun (d¹ridrya = daridrasya bh¹vaå) from the noun daridra (=poor, pauper, a destitute person).
> Vina¶yati is 3ᵈ Per. Sing of the root vi+na¶ (4 P.)
> Dh»tir balam =   dhåtiå + balam (å+ b = r+b = rb).

Now let us recognize the various grammatical forms of the words in the above verse:

In a metrical composition like this, the poet has to adjust the words skillfully in accordance with the exigencies of the meter concerned. But to grasp its sense and significance we have to construe the verse by rearranging the words of the verse in proper order of its sentences. This process is called anvaya, i.e., the prose order. Thus, we have in this verse the following sentences: Bhoå devadeva! Tvam eva mama m¹t¹ (asi) / Tvam eva mama pit¹ (asi) / Tvameva mama bandhuå (asi) / Tvam eva mama sakh¹ (asi) / Tvam eva mama vidy¹ (asi) / Tvam eva mama dravi^am (asi) Tvam eva mama sarvam (asi) //

Now let us recognize the various grammatical forms of the words in the above verse:

Tvam = Nom. Sing. of the pronoun yu¬mat, related with the verb in the Second Person.

Mama = Gen. Sing. of the pronoun asmat related with the verb in the First Person.

M¹t¹ = Nom. Sing. of the Å-k¹r¹nta feminine noun m¹tÅ.

Bandhuå = Nom. Sing. of the u-k¹r¹nta masculine noun bandhu.

Sakh¹ = Nom. Sing. of the masculine unusual i-k¹r¹nta noun sakhi.

Vidy¹ = Nom. Sing. of the ¹-k¹r¹nta feminine noun vidy¹.

Dravi^am = Nom. Sing. of the a-k¹r¹nta neuter noun dravi^a.

Sarvam = Nom. Sing. of the neuter pronoun sarva.

There is no verb in this verse. Hence, with reference to the vocative deva-deva and the subject tvam related with the Second Person, a verb like bhavasi, asi, vartase, is implied.

Udyamaå s¹hasa, dhairya, buddhiå ¶aktiå par¹kramaå / ¦a© ete yatra vidyante tatra devaå sah¹yakÅt //2//

The anvaya of this verse is: Yatra udyamaå s¹hasa, dhairya, buddhiå ¶aktiå par¹kramaå (iti) ete ¬a© (gu^¹å) vidyante tatra devaå sah¹yakÅt (bhavati) /

Yatra = where. Udyamaå = effort, endeavour. S¹hasam = rashness, daring. Dhairyam = fortitude. Buddhiå = intellect,

wisdom. ˜aktiå = energy, power. *Par¹kramaå* =prowess, valour. ¦a© = six. *Ete* = these. *Vidyante* = exist, are present. *Tatra* = there. *Devaå* = God. *Sah¹ya-kÅt* (*bhavati*)= (becomes) helpful. This is similar to the English proverb: 'God helps those who help themselves'.

Udyamaå, *Par¹kramaå*, and *devaå* are the *ak¹r¹nta* Mas. Nouns in Nom. Sing.

Buddhiå and ˜aktiå are the i-k¹r¹nta Feminine Nouns in Nom. Sing.

Sah¹ya-kÅt = Sah¹ya, karoti yaå sa / Karoti iti kÅt / This is Nom. Sing. of the compound word formed from two nouns *sah¹ya* and *kÅt*.

Ete is Nom. Pl. of the pronoun *etat*.

¦a- is Nom. Pl. of a cardinal numeral noun ¬a¬.

Yatra and *tatra* are the indeclinable words.

There is only one instance of coalescence in this verse, viz., ¬at + *ete* = ¬a© + *ete* = ¬a©ete. Here, since the retroflex hard consonant - is followed by the diphthong vowel *e*, the consonant changes, or is replaced by, its homogeneous soft consonant ©. The rule involved here is that before any voiced sound (i.e., vowel, diphthong, or voiced consonant *h*), final - of a word becomes ©. That means the first consonant of a class is replaced by the third consonant of its class in such a situation.

DhÅtiå k¬am¹ damo'steya, ¶aucam indriya-nigrahaå /
Dh»r vidy¹ satyam a-krodho da¶aka, dharma-lak¬a\u1d43am //

DhÅtiå dhairya, , k¬am¹ k¬¹ntiå, damaå d¹ntiå, a-steyam cauryasya abh¹vaå, ¶aucam ¬ucit¹, indriya-nigrahaå indriy¹ª¹, niyamana, , dh»å buddhiå,, vidy¹ jñ¹na, , satyam satya-v¹ditva, , a-krodhaå krodhasya abh¹vaå, iti etad da¶a-guª¹n¹m samØhaå ekatra-rØpeª\u1d43a militv¹ dharmasya lak¬a\u1d43am bhavati /

This style of composition explaining a Sanskrit verse in Sanskrit by giving its synonyms in a prose order is called a ¨»k¹ (=commentary). But if only the synonyms are given in the order in which they occur in the verse,but it is called ¨ippaª\u1d43a. In

ancient and medieval handwritten manuscripts, such ¨ippaª\u1d43a is found to be written in the form of notes in the margins.

DhÅtiå = dhairyam = fortitude. *K¬am¹ = k¬¹ntiå* = for-giveness, forbearance. *Damaå d¹ntiå* = self-control. *A-steyam = cauryasya abh¹vaå* = non-stealing. ˜aucam = ¶ucit¹ = piety. *Indriya-nigrahaå = indriy¹ª¹, niyamanam* = control over the senses. *Dh»å = buddhiå,* = Intellect. *Vidy¹ = jñ¹na,* = knowl-edge, learning. *Satyam = satya-v¹ditva,* = truthfulness. *A-krodhaå = krodhasya abh¹vaå* = absence of anger. *Iti etat* = thus this (group of above-enumerated good qualities). *Dharma-lak¬a\u1d43am = dharmasya lak¬a\u1d43am* = characteristics of dutiful conduct. The verb *bhavati* is implied.

Damaå, indriya-nigrahaå, a-krodhaå are the Nom. Sing. forms of the *a-k¹r¹nta* masculine nouns.

DhÅtiå is the Nom. Sing. of the *i-k¹r¹nta* feminine noun.

Dh»å is the Nom. Sing. of the *»-k¹r¹nta* feminine noun.

K¬am¹ and *vidy¹* are the Nom. Sing. of the *¹-k¹r¹nta* feminine noun.

A-steyam, ¶aucam, satyam, da¶akam, dharma-lak¬a\u1d43am are the *a-k¹r¹nta* neuter nouns.

Dharma-lak¬a\u1d43am is a compound word (*sam¹sa*) of the ˜a¬-h»-tatpuru¬a type formed by combining the two words *dharma* and *lak¬a\u1d43a* making them one word.

The following instances of coalescence occurs in this verse: visarga (:) + k¬ =visarga (:)+k¬ (i.e., no change). Mo +a = -mo '- (*avagraha*). -M + i- = -mi-. -å + v- = -rv-. -M + a- = -ma-. -aå + d- = -o d-. -m + dh- = -, dh-.

A¬-au guª¹å puru¬a, d»payanti
Prajñ¹ ca kaulya, ca damaå ¶ruta, ca /
Par¹krama¶ c¹bahubh¹¬it¹ ca
D¹na, yath¹-¶akti kÅtajñat¹ ca //

Prajñ¹ ca, kaulya, ca, damaå (ca), ¶ruta, ca, par¹krama¶ ca, a-bahubh¹¬it¹ ca, yath¹-¶akti d¹na, (ca), kÅtajñat¹ ca (ity ete) a¬-au guª¹å pru¬a, d»payanti.

Prajñ¹ = prakÅ¬-a, jñ¹nanam = wisdom. *Kaulyam = kula-¶»lat¹* = Character in keeping with birth in a good family;

Kurv¹ᵃaå – Nom. Sing. of the Pre. Part. *kurv¹ᵃa* of the root *kÅ* (8 U.), 'to do'. ˜*ay¹naå* - Nom. Sing. of the Pre. Part. *¶ay¹na* of the root *¶»* (2 ˎ.), 'to sleep'. *Bhuñj¹naå* - Nom. Sing. of the Pre. Part. *bhuñj¹na* of the root *bhuj (bhuñj)* (7 ˎ.), to eat, to consume, to enjoy. *Dad¹naå* - Nom. Sing. of the Pre. Part. *dad¹na* of the root *d¹* (3 U.), 'to give'. *J¹n¹naå* - Nom. Sing. of the Pre. Part. *j¹n¹na* of the root *jñ¹* (9 U.), 'to know'. *Bruv¹ᵃaå* - Nom. Sing. of the Pre. Part. *bruv¹ᵃa* of the root *brØ* (2 U.), 'to speak'. *Vardham¹naå* - Nom. Sing. of the Pre. Part. *vardham¹na* of the root *vÅdh* (7 ˎ.), 'to grow'. *Bahu-vi¬ay¹n = bahavaå vi¬ay¹å, t¹n*; this is a compound word formed by the combination of the two words *bahu* (adj.) and *vi¬aya*.

In the above verses and their explanations, we find the forms of the Nominative Singular of the **Present Participle** (***vartam¹na-kÅdanta***) *spÅ¶at, jighrat, hasat, m¹nayat, pa-hat, jayat, j¹grat, pa¶yat, a¶nat, gacchat, svapat, ¶vasat, pralapat, visÅjat, gÅhᵃat, unmi¬at, nimi¬at, dh¹rayat*, etc., and *adh»y¹na, sevam¹na, lokam¹na, kurv¹ᵃa, ¶ay¹na, bhñj¹na, dad¹na, j¹n¹na, bruv¹ᵃa, vardham¹na*, etc., of the respective concerned Sanskrit verbal roots, shown above. Among them, the roots of the first group of them are of the ***parasmai-pada*** type, while those of the second one are of the **¹*tmane-pada*** type. Although these words are used to denote the sense of continuous action, they are not verbs. They are but the adjectives of some nouns or pronouns or adverbial nouns. In such a situation, we sometimes utilize such constructions as, 'while touching', 'while smelling', 'while laughing', and etc. This facility is available in Sanskrit, too. In order to express the sense of a complete action, we can use the verbal forms, and to express the sense of a continuous action, we can use the Present Participles of the concerned verbal roots. Such present participles are also known as the **Verbal Derivative Adjective** (*dh¹tu-s¹dhita-vi¶e¬aᵃa*).

KÅdanta is a nominal word (*pr¹tipadika*) in which a ***kÅt*** termination (*pratyaya*) has been suffixed to a Sanskrit verbal root, thus *kÅt + anta = kÅd+anta / kÅt ante yasya tat ¶abda-rØpa, kÅdantam /* The ***kÅt*** terminations are suffixed to formu-

Asmad = **I**

Case	Sing.	Du.	Pl.
Pra.	**aham**	**¹v¹m**	**vayam**
Nom.	= I	= we (two)	= we (all)
Sa,	-	-	-
Voc.	-	-	-
Dvi,	**m¹m / m¹**	**¹v¹m / nau**	**asm¹n / naå**
Acc.	=(to) me	=(to) us (two)	=(to) us
TÅt.	**may¹**	**¹v¹bhy¹m**	**as¹bhiå**
Instr.	=by me	= by us (two)	=by us (all)
Cat.	**mahyam/ me**	**¹v¹bhy¹m / nau**	**asmabhyam / naå**
Dat.	= to me	=to us (two)	=to us (all)
Pañ.	**mat**	**¹v¹bhy¹m**	**asmat**
Abl.	=from me	=from us (two)	=from us (all)
¦a¬.	**mama/me**	**¹vayoå/nau**	**asm¹kam/ naå**
Gen.	= of me/my/mine	=of us (two)	=of us (all
Sap.	**mayi**	**¹vayoå**	**asm¹su**
Loc.	=in/about me	=in /about us (two)	=in /about us (all)

Here, in the declension of the pronoun **asmad** the forms **m¹, m¹** and   and **me** in the Sing., **nau, nau** and **nau** in the Dual, and **naå, naå** and **naå,** in the Plural of the Accusative, Dative and Genitive cases, respectively, are used optionally in lieu of the regular forms, though not in the beginning of a sentence or a verse.

Yu¬mad (= You)

Case	Sing	Du.	Pl.
Nom.	**tvam**	**yuv¹m**	**yØyam**
	=thou	=you (both)	=you (all)
Voc.	-	-	-
Acc.	**tv¹m(tv¹)**	**yuv¹m (nau)**	**yu¬m¹/naå**
	=to/towards you	=to/towards you (two)	=to/towards you (all)
Instr.	**tvay¹**	**yuv¹bhy¹m**	**yu¬m¹bhiå**
	= by you	= by you (two)	= by you (all)
Dat.	**tubhyam/te**	**yuv¹bhy¹m/v¹m**	**yu¬mabhyam /vaå**
	= to you	= to you (two)	= to you (all)
Abl.	**tvat**	**yuv¹bhy¹m**	**yu¬mat**
	= from you	= from you (two)	= from you (all)
Gen.	**tava/te**	**yuvayoå/v¹m**	**yu¬m¹kam/vaå**
	= of you/ your/yours	= of you (two)	= of you (all)
Loc.	**tvayi**	**yuvayoå**	**yu¬m¹su**
	= in/about you	= in/about you (two)	= in/about you (all)

Here, in the declension of the pronoun **yu¬mad** the forms **tv¹**, **te** and **te** in the Sing., **v¹m**, **v¹m** and **v¹m** in the Dual, and **vaå, vaå** and **vaå,** in the Plural of the Accusative, Dative and Genitive cases, respectively, are used optionally in lieu of the regular forms, though not in the beginning of a sentence or a verse.

In the previous lessons we have familiarized ourselves with the lengthening of homogeneous vowels (*savar^a a-d»rgha*), of dipthonging, of heterogeneous vowels (**gu^a-sandhi**), and of long-dipthonging of heterogeneous (**v^Åddhi-sandhi**) in the coalescence. Now, we shall do so about a few more types of coalescence.

In Sanskrit, when a heterogeneous vowel comes immediately after short or long **i**, **u**, **Å** or **ð** , they are seen to have been changed to, or replaced by, **y**, **v**, **r**, or **l,** respectively. This type of coalescence is known by the name **Ya^a-sandhi.**[*] The examples of the **ya^a-sandhi** are as follows:

Yadi+api = yadyapi (i+a+ya) / iti+¹di = ity¹di (i+¹=y¹) / prati+ uttaraå = pratyuttaraå (i+u=yu) / prati+ekaå= pratyekaå /

Hetu+arthaå = hetvarthaå (u+a=va) / guru+¹de¶aå = gurv¹de¶aå (u+¹=v¹) / s¹dhu+idam = s¹dhvidam (u+i =vi) / ¶i¶u+aikyam = ¶i¶vaikyam (u+ai=vai) / s¹dhu+odanam = s¹dhvodanam (u+o=vo) / madhu+autsukyam= madhvautsukyam (u+au=vau) /

Pit^Å+a¡kaå=pitra¡kaå (Å+a¡ =ra¡) /m¹t^Å+¹jñ¹= matr¹- jñ¹ (Å+¹=r¹) / bhart^Å+icch¹=bhartricch¹ (Å+i=ri) / nan¹d^Å+udy¹nam=nan¹ndrudy¹nam (Å+u=ru) / bhr¹t^Å+ odanam = bhr¹trodanam (Å+o=ro) / savs^Å+aud¹ryam =svasraud¹ryam (Å+au=rau) /

´+ ¹kÅtiå = l¹kÅtiå / ´ + idam = lidam / ´ + »dŶaå = l»dŶaå / ´ + upari = lupari.

Adh»y¹no bahØn granth¹n sevam¹no bahØn gurun /
Lokam¹no bahØn de¶¹n bahujño j¹yate naraå //

BahØn = many, numerous; *granth¹n* = books; *adh»y¹naå* = one who studies; *gurØn* = teachers, preceptors; *sevam¹aå* = one who serves; *de¶¹n* = countries; *lokam¹naå* = observing; *naraå* = man, person; *bahujñaå* = one who knows many things, versatile; *j¹yate* = becomes.

Adh»y¹naå – Nom. Sing. of the Pre. Participle *adh»y¹na*, derived from the root *adhi+i* (2 .), 'to sudy'. *Bahun, granth¹n, gurØn,* and *de¶¹n* – Acc. Pl. of the nouns *bahu* (adj.), *grantha, guru* and *de¶a*, respectively. *Sevam¹naå* = Nom. Sing. of the Pre. Participle *sevam¹na*, derived from the root *sev* (1 .), 'to serve, to pursue, to enjoy'. *Lokam¹naå* = Nom. Sing. of the Pre. Participle *lokam¹na*, derived from the root *luk* (1 .), 'to look, observe'. *Bahujñaå* = *bahØn¹*, *pu¬kal¹n¹*, (= of many) *vi¬ay¹^a¹*, (= of the subjects) *jñ¹t¹ vett¹* (=knower, one who knows). *J¹yate* – La- (=Pre.) Pra. Pu. (=3rd Per.) Sing. of the root *jan* (4 .), 'to be, to become, to be born.

Kurv¹^aå kÅtim amit¹, mita, ¶ay¹naå
Bhuñj¹no mitam amit¹, para, dad¹naå /
J¹n¹no bahu-vi¬ay¹n mita, bruv¹^aå
Utkar¬a, bhuvi labhate sa vardham¹naå //

Amit¹, = *na mit¹m* = unmeasured, unlimited, many, numerous; *kÅtim* = *karma* = action; *kurv¹^aå* = *yaå karoti saå* = one who does; *mitam* = measured, limited, less; *¶ay¹naå* = *yaå ¶ete* = *yaå ¶ayana, karoti saå* = one who sleeps; *bhuñj¹naå* = *bhoga, kurv¹^aå*= *yaå bhuñj¹te saå* = one who eats, enjoys; *param* = *anyam* = to others; *dad¹naå* = *yaå dad¹ti saå* = one who gives, donates; *j¹n¹naå* = *yaå j¹n¹ti saå* = one who knows; *vi¬ay¹n* = subjects, topics; *bruv¹^aå* = *yaå brav»ti saå* = one who speaks; *vardham¹naå* = *yaå vardhate saå* = one who grows, develops, matures. *Saå* = he, that one. (*Naraå* = man, person); *Bhuvi* = *pÅthivy¹m* = on the earth, in the world; *utkar¬am* = *ati¶ayam* = high status, exalted position.; *labhate* = *pr¹pnoti* = gets, obtains, achieves.

Pralapan Nom. Sing. of the Pre. Part. *pralapat* derived from the root *pra+lap* (1 P.), 'totalk in general, to wail, to whisper, to lament'. *VisÅjan* Nom. Sing. of the Pre. Part. *visÅjat* derived from the root *vi+sÅj* (6 P.), 'to create, to let loose, to shed'. *GÅh^aan* - Nom. Sing. of the Pre. Part. *gÅh^aat* derived from the root *gÅh* (9 P.), 'to take hold of, to seize. *Unmi¬an* - Nom. Sing. of the Pre. Part. *unmi¬at* derived from the root *ut+mi¬* (6 P.), 'to open eyes, to look at'. *Nimi¬an* - Nom. Sing. of the Pre. Part. *nimi¬at* derived from the root *ni+mi¬* (1 P.), 'to shut the eyelids, to wink, to fall asleep'. *Indriy¹ai* – Nom. pl. of the noun *indriya* (*neu.*), 'sense, sense organ'. *Indriy¹the¬u* – Loc. Pl. of the noun *indriy¹rtha* (mas.), 'sense object'. *Vartante* – Pra. Pu. (=3rd Per.) Sing. of the root *vÅt* (1 ṛ.), 'to exist, to happen, to live on, to occupy'. *Dh¹rayan* - Nom. Sing. of the Pre. Part. *dh¹rayat* derived from the root *dhÅ* (10 U.), 'to hold, to bear, to support'. *Yog»* - Nom. sing. of the noun *yogin*. *Karoti* - Pra. Pu. (=3rd Per.) Sing. of the root (8 U), 'to do'. *Karm¹ai* – Acc. Plu. of the noun *karma* (neu.), 'work'. *Sa¡gam* - Acc. Sing. of the noun *sa¡ga* (mas.), 'attachment, company. *Tyaktv¹* - the *ktv¹nta,* i.e., the gerund, or past indeclinable participle, of the root *tyaj* (1 p.), 'to abandon'. *ṛtma-¶uddhaye* - Dat. Sing. of the compound noun *¹tma+¶uddhi,* 'purity of the Self, purity of oneself'.

Pa¶yan + ¶Å^avan = Pa¶yañ¶Å^avan (n+¶= ñ¶). Similarly, *Svapan + ¶vasan = svapañ¶vasan (n+¶= ñ¶). SpÅ¶an + jighran = spÅ¶añjighran (n+j= ñj),* instances of *para-savar^a coalaescence; Jighran + a¶nan = Jighranna¶nan (n+ a = nna). GÅh^aan + unmi¬an (n+u=nnu). Unmi¬an + nimi¬an= unmi¬annimi¬an (n+n =nn). Nimi¬an + api = Nimi¬annapi (n+a= nna),* instances of reduplication, i.e., the addition of *a nu©¹gama* in between, according to P¹aini. *Indriy¹ai + indriy¹rthe¬u = indriy¹a»ndriy¹rthe¬u (i+i=»),* instance of lenghtening of two short *i* vowels, i.e. *savar^a-d»rgha* coalescence. *Vartante + iti = Vartanta iti (e+=a i),* replacement of *e* by *a,* and then no further coalescence. *Tyaktv¹ + ¹tma-¶uddhaye = tyaktv¹''tma- ¶uddhaye (¹+¹= ¹'').* Lengthening of two short *a* vowels, i.e. *savar^a-d»rgha* coalescence.

If. however, a heterogeneous vowel comes immediately after *e* or *ai*, the former changes to *ay* and the latter to *¹y.* Similarly, if a heterogeneous vowel comes immediately after *o* or *au*, the former changes to *av* and the latter to *¹v*. These *ay*, *¹y*, *av* and *¹v* have been briefly called *ay¹di*, i.e. *ay* and etc., by P¹aini, and the coalescence resulting in them is called **Ay¹di-sandhi**. The instances of this type of coalescence are as follows:

Ne+anam= nayanam (e+a=ay) / nai+akaå = n¹yakaå (ai+a=¹y) / hare+ iha =harayiha (e+i=ayi) / ¶riyai+udyataå= ¶riy¹yudyataå (ai+u=¹yu) /

Bho+anam = Bhavanam (o+a=ava) / vibho+iha= vibhaviha (o+i=avi) / vi¬^ao+e=vi¬^aave(o+e=ave) / pau+ akaå=p¹vakaå (au+a=¹va)/ nau+ikaå=n¹vikaå au+i=¹vi)/

But, if after the final *e* or *o* is immediately followed by the short vowel *a*, then the *a* merges into the preceding vowel *e* or *o*. In other words, it adopts the form (*rØpa*) of the previous (*pØrva*) vowel, and in order to indicate that the *a* has dis appeared here, a sign of **avagraha**, looking like the Roman *'s'* in the Devan¹gar» script, is put in its place. In Roman transliteration it is shown by an apostrophe. This type of the coalescence is called the **PØrva-rØpa-sandhi**. The instances of this type are as follows:

Hare+atra=hare'tra(e+a=e'/ prabho+atra= prabho-'tra / (o+a=o') loko+ ayam =loko'yam / gop¹lo+ aham= go-p¹lo'ham /

Similarly, when the vowel *a* is immediately followed by *e* or *o*, the *a* being previous, adopts the form (*rØpa*) of, i.e., practically merges into, the following (*para*) *e* or *o*, but it its disappearance is not indicated by any sign like the *avagraha*. This type of coalescence is called the **Para-rØpa-sandhi**. The instances of tis type od coalescence are as follows:

nam (a+o=o) / upa + o¬ati= upo¬ati (a+o=o)/ ¶uddha +
odanaå=¶uddho danaå (a+o=o) /

Sometimes it so happens that at the end of the former word the long vowels *»*, *Ø* or *e* occur due to the suffixing of the termination of the dual, and it is followed immediately by some other word beginning with some vowel. In such a situation there is of course the scope for the *yaª¹di-sandhi*. But if it is operated, it becomes very difficult to guess as to which were the original forms of the words that coalesced. In order to guard against this undesirable contingency it is customary not to operate the rule, and leave the words uncoalesced or as they are. This process is technically called **PragÅhya**, i.e. the word to be kept as it is, unchanged. **Even if there occurs a word immediately after a *pragÅhya* word, the rules of coalescence are not to be operated, even if there is apparently a clear scope for it.** This type of non-coalescence is practically known as *pragÅhya-sandhi* ! The examples of it are as follows:

har»+ ¹gatau = har» ¹gatau / dhenØ+ ¹gacchataå
=dhenØ ¹gacchataå / Am»+agnayaå = am» agnayaå / amØ+
a¶vau =amØ a¶vau / late+asiñcat = late asiñcat /

Just as in English verb-form can convey the sense of the past, present and future times, so also do the verb-forms in Sanskrit. But in Sanskrit, the past can be indicated minutely in its three different stages, viz., the past of today (**adyatana-bhØta**), that of yesterday (**an-adyatana-bhØta** or **hyastana-bhØta**) and that of remote times (**parok¬a-bhØta**). Similarly, the future can be indicated in its two different varieties: viz., First or Periphrastic Future denoting a remote future time not of to-day, i.e., or of the tomorrow and distant times (**an-adyatana-bhavi¬yat** or **¶vastana-bhavi¬yat**); and the Second or te Simple Future, denoting to a future time generally or indefinitely, as also to a recent future continuous time of action (**adyatana-bhavi¬yat)**.

This adduces to the richness of the Sanskrit language. This richness was gradually lost in the Prakrits, Apabhra, ¶a

Pa¶yañ¶Åªvanspż¶añjighranna¶nan gacchan svapañ¶vasan /
Pralapan visÅjan gÅhªann unmi¬an nimi¬ann api //
Indriy¹ª»ndriy¹rthe¬u vartanta iti dh¹rayan /
Yog» karoti karm¹ªi sa¡ ga, tyaktv¹ ''tma-¶uddhaye //
Yog» karm¹ªi karoti = A yogin performs actions. *Saå pa¶yan dar¶na, kurvan api* =even while looking; *¬Åªvan ¶ravaªa, kurvan api* = even when hearing; *SpÅ¬an spar¶am kurvan api* = even while touching; *jighran gandha-grahaªa, kurvan api* = even while smelling; *a¶nan kh¹dana, kurvan api* = even while eating; *gacchan gamana, kurvan api* = even while going, walking; *svapan nidr¹, kurvan api* = even while sleeping; *svasan ¶v¹socchv¹sa, kurvan api* = even while breathing; *pralapan ¹bh¹¬aªa, kurvan api* = even while talking, or speaking; *visÅjan visarjana, kurvan api* = even while letting off, leaving, giving up; *gÅhªan grahaªa, kurvan api* = even while taking, catching hold, accepting; *unmi¬an netr¹ªi unm»layan api* = even while opening the eyes; *nimi¬an netr¹l nim»layan api* = even while closing the eyes; *indriy¹ªi* = the senses, the sense organs; *idriy¹rthe¬u idriy¹ª¹m arthe¬u* = in the objects of the senses; *vartante pravÅtti, kurvanti* = remain, operate; *iti eva, prak¹reªa* = thus, in such a manner; *dh¹rayan vic¹ra, kurvan* = taking to be, thinking; *sa, ga, ¹sakti, tyaktv¹ vih¹ya* = having given up the attachment; *¹tma-¶uddhaye ¹tmanaå svasya ¶uddhiå sy¹t iti hetun¹* = with a view to purify, or for purifying, his own Self.

Pa¶yan - Nom. Sing. of the Pre. Part. *pa¶yat* derived from the root dÅ¶ (*pa¶y*, 1 P.), 'to see'. *¬Åªvan* - Nom. Sing. of the Pre. Part. *¬Åªvat* derived from the root *¶ru* (5 P.) ' to hear, to study'. *SpÅ¬an* - Nom. Sing. of the Pre. Part. *spÅ¬at* derived from the root *spÅ¬* (6 P.), 'to touch'. *Jighran* - Nom. Sing. of the Pre. Part. *jighrat* derived from the root *ghr¹* (3 P.), 'to smell'. *A¶nan* Nom. Sing. of the Pre. Part. *a¶nat* derived from the root *a¶* (9 P.), 'to eat'. *Gacchan* - Nom. Sing. of the Pre. Part. *gacchat* derived from the root *gam* (*gacch*, 1 P.), 'to go'. *Svapan* - Nom. Sing. of the Pre. Part. *svapat* derived from the root *svap* (2 P.), 'to sleep, to repose'. *¬vasan* Nom. Sing. of the Pre. Part. *¶vasat* derived from the root *¶vas* (2 P.), 'to breathe, to sigh, to hiss'.

SpÅ¶an – Nom. Sing. of the Present Participle *spÅ¶at* derived from the root *spÅ¶* (6. P.)=to touch. *Jighran* - Nom. Sing. of the Present Participle *jighrat* derived from the root *ghr¹* (3 P.)= to smell. *Hasan* - Nom. Sing. of the Present Participle *hasat* derived from the root *has* (1 P.) =to smile, to laugh. *M¹nayan* - Nom. Sing. of the Present Participle *m¹nayat* derived from the root *m¹n* (1, 10 P.) = to honour, to respect.

SpÅ¶an + api = sp»¶annapi (t + n = n + n = nn) / Jighran + api = jighrann api / Hasan + api = hasann api / M¹nayan + api = m¹nayann api / Here, since *a* follows the final *n*, the latter is duplicated, thus resulting in *n+a= nna*. From the P¹ªinian point of view, the adjunct *nu-*, known as *nud¹gama,* is added in between the *n* and *a.*

Pa-hato n¹sti mØrkhatva, japato n¹sti p¹takam / Mauninaå kalaho n¹sti na bhaya, c¹sti j¹grataå // *Pa-hataå = yaå pa-hati tasya* **=** of the one who reads, i.e., studies. *Na* = not. *Asti* = has, exists. *MØrkhatvam = buddhi-h»nasya bh¹vaå*= foolishness, stupidity. *Japataå = yaå japa, karoti tasya* = of the one who mutters (holy *mantras*). *P¹takam = p¹pam =* sin. *Mauninaå = muneå bh¹vaå maunam = mØkat¹* = the state of a holy sage, keeping silent / *yaå mØkat¹, p¹layati tasya*= of the one who observes silence, keeps silent. *Kalahaå = vigrahaå* = quarrel, brawl, fight. *Bhayam = bh»tiå* = fear, fright. *J¹grataå = yaå j¹garti tasya* = to one who keeps awake, of one who is vigilant.

Pa-hataå – Gen. Sing. of the Pre. Part. *Pa-hat* derived from the root *Pa-h* 'to read, to study'. *J¹grataå* - Gen. Sing. of the Pre. Part. *j¹grat* derived from the root *j¹gÅ* , 'to awake. *Japataå* - Gen. Sing. of the Pre. Part. *Japat* derived from root *Jap* 'to mutter'. *Mauninaå* - Gen. Sing. of the possessive noun *maunin* derived from the abstract noun *mauna* 'silence, absence of speaking', derived from the root *man* 'to meditate'. *MØrkhatvam* – Abstract noun derived from the adjectival noun *mØrkha* 'stupid, foolish' *Na* – Indeclinable. *Asti* = La- (Pre. Ten.) Pra. Pu. (3rd Per.) Sing. of the root *as,* 'to be, to become, to have.

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and modern Indian languages that evolved from Sanskrit in course of time.

By way of specim en of the verb-form s of the **an-adyatana-bhavi¬yat** tense in Sanskrit, the following ones of the roots **bhØ** (1 P.) **bh¹¬** (1 A.) may be noted:

bhØ (1 P.)=to be/become

Per.	Sing.	Du.	Pl.
Pra. Pu.	**bhavi¬yati**	**bhavi¬yataå**	**bhavi¬yanti**
3rd	=(He) will become.	=(They two) will become.	=(They all) will become.
Madh. Pu.	**bhavi¬yasi**	**bhavi¬yathaå**	**bhavi¬yatha**
2nd	=(you) will become.	=You two) will become.	=(You all) will become.
Utta. Pu.	**bhavi¬y¹mi**	**bhavi¬y¹vaå**	**bhavi¬y¹maå**
1st Per.	=(I) shall become.	=(We two) will become.	=(We all) will become.

bh¹¬ (1)=to speak

Pra. Pu.	**bh¹¬i¬yate**	**bh¹¬i¬yete**	**bh¹¬I¬yante**
3rd	=(He) will speak.	=(They two) will speak.	=(They all) will speak.
Madh. Pu.	**bh¹¬i¬yase**	**bh¹¬¬yethe**	**bh¹¬i¬yadhve**
2nd	= you (will speak.	=(You two) will speak.	=You all) will speak.
Utta. Pu.	**bh¹¬i¬ye**	**bh¹¬I¬y¬vahe**	**bh¹¬i¬y¬mahe**
1st	= (I) shall speak.	= (We two) will speak.	= (We all) will speak.

We have learnt in the Lesson 4 above (p.28, ft nt.) about the ten *Lak¹ras* of P¹ªini denoting various tenses and moods of the Sanskrit verb-forms. In the Sanskrit commentaries on the classical literary works like epics and poems, the explanation of the verb-forms have been given by mentioning the concerned *Lak¹ra,* as for instance the verb-form **bhavati** would be grammatically explained thus: **Bhavati iti bhv¹di-gaª»ya-bhØ-dh¹toå la-i parasmaipade prathama-puru¬e eka-vacan¹nta, rØpam / Bhavi¬yante iti bhv¹di-gaª»ya-bh¹¬-dh¹toå la-I ¹tmane-pade prathama-puru¬e bahu-vacan¹nta, rØpam /**

From the point of view of grammatical analysis, the terminations suffixed in the above-mentioned two sets of verb-forms are as follows:

	Parasmaipada			*tmanepada*		
3rd Per.	**syati**	**syartaå**	**syanti**	**syate**	**syete**	**syante**
2nd Per.	**syasi**	**syathaå**	**syatha**	**syase**	**syethe**	**syadhve**
1st Per.	**sy¹mi**	**sy¹vaå**	**sy¹maå**	**sye**	**sy¹vahe**	**sy¹mahe**

When we analyze the above-mentioned forms of the roots **bhØ** (1 P.) and **bh¹¬** (1 ¸.) in the ´**Å-** , i. e., **an-adyatana-bhavi¬yat** (=Second Future Tense), we find that in the *parasmai-pada* the form **bhavi¬yati** breaks uo into the following compo-nents: **bhØ+i+sy+a+ti**=(after the *guªa* of the root vowel) **bho+i+¬y+a+ti /** =(after the *sandhi* of o+i=av and coversion of **s** into ¬)) **bhav+ i+¬y+a+ti /** Similarly, in the case of **bh¹¬i¬yate,** the analysis is: **bh¹¬+i+sy+a+te=bh¹¬+i+¬y+a+te /**

Just as in the *La-* (=Present Tense) *Parasmai-pada* form of the root *bhØ* in the *Prathama Puru¬a* (Third Person) Singu-lar, the adjunct (*vikaraªa*) **a** is added before the concerned ter-mination **ti**, similarly, in the case of ¸*tmane-pada* form of the root **bh¹¬**, too, it is added before the concerned termination **te**. But the particularly noteworthy point is the medial addition of **i** and **sy** sounds; they too are the ¹*gama* or adjuncts. Of these two, the **i** is added to a set of particular Sanskrit roots that have been identified by P¹ªini as **Set** *(=sa+i-)*,* i.e., taking an additional **i** immediately after the root. The Sanskrit roots that do not take this **i** are called **Ani-** *(=an+i-)*, i.e., not taking the

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§ In future, if we want to go deeper in the Sanskrit Grammar, the following details would be very much useful. In his Dh¹tu-p¹-ha, i.e., the traditional list of the classified Sanskrit roots, P¹ªini has mentioned the roots along with their respective meaning, and in the beginning of the sub-divisions in the list he has given many details about peculiarities of the roots. For instance, *bhØ satt¹y¹m ud¹ttaå parasmai-bh¹¬aå /*, **i.e.,** the root *bhØ* meaning 'to be/become' has the accented vowel and takes the *parasmai-pada* terminations. Then**,** *athaidh¹dayaå kathyant¹å ¬a-tri, ¶ad ¹tmane-bh¹¬¹å /* **i.e.,** now, the thirty-six roots beginning with *edh* and ending with *katth*, take the ¹*tmane-pada* terminations. *Ityud¹tt¹å anud¹ttetaå /* Up to this, (each of these roots) has the accented vowel, and their *anubandha*, i.e. the signatory consonantal element, is unaccented. In the Siddh¹ta-kaumud» of Bha--oj» Dik¬ita and in the Higher Sanskrit Grammar of M. R. Kale (pp.295-297) a few *k¹rik¹* verses beginning *with 'Ød-dÅ-antair-yautir,uk¬ªu ..'* etc are given in which the list of *Se-, Ani-* and *Ve-* is given.

Dur = bad, difficult, e.g. *durjanaå / durjayaå / duryodhanaå /*

Vi = opposite, different, special, e.g. *viyojayati, vin¹¶ayati / vidharmaå / vide¶aå /*

¸ = from all over, up to, a bit, e.g. ¹*cch¹dayati / ¹samant¹t / o¬ªam*

Ni = in, under, e.g., *nipatati / niv¹saå / nilayaå / nigamaå /*

Adhi =over, above, e.g. *adhvasati / adhipatiå / adh»¬aå./ adhi¬-h¹nam*

Api = near, only, e.g. *apidadh¹ti / apidh¹nam /* (at times the initial *a* is elided, as in, *pidadh¹ti / pidh¹nam/*

Ati = over, above, too much, e.g. *atisÅjati / ativÅ¬-iå / aty¹c¹raå /*

Su = good, fully, e.g. *sucaritam / susa, skÅtam / subodhaå /*

Ut = up, on, upwards, e.g., *udgacchati / udbhavaå / uts¹haå /*

Abhi = towards, near, e.g. *abhigacchati / abhis¹raå / abhimanyuå /*

Prati = opposite from, contrary to, in the opposite way, e.g., *pratigacchati / Pratyuttaraå / pratikØlam /*

Pari = from all sides, fully, e.g., *pari pØrayati / par»k¬¹ / parinirv¹ªam /*

Upa =near, towards, beside, e.g.,*up¹harati / upani¬ad / upakramaå / upasa, h¹raå /*

Sing aloud the following verses, and read aloud their explanatory sentences:

SpÅ¶nn api gajo hanti jighrannai bhuja, gamaå /
Hasann api nÅpo hanti m¹nayann api durjanaå //

Gajaå (=an elephant) *spÅ¶an* (= by touching) *api* (=only) *hanti* (= kills). *Bhuja, gamaå* (= a serpent) *jighran* (=by smell-ing) *api hanti / NÅpaå* = a king *hasan* (with a smile, smilingly) *api hanti / Durjanaå* (a wicked person) *m¹nayan* (being re-spected, honoured) *api hanti /*

*dh¹toå, pari-purvak¹t hÅ-dh¹toå, anukrameªa prah¹raå, ¹h¹raå,
sa, h¹raå vih¹raå parih¹raå iti n¹m¹ni sañj¹yante,* i.e., when
the prefixes *pra, ¹, sam, vi* and *pari* are prefixed, respectively,
to the verbal-root *hÅ,* the words formed are: *prah¹ra* = a blow;
¹h¹ra = food, eatable; *sa, h¹ra*=killing; *vih¹raå*=moving about;
parih¹ra = avoidance.

The Sanskrit grammarians have listed the following 22
upasargas, viz., *Pra, Par¹, Apa, Sam, Anu, Ava, Nis, Nir, Dus,
Dur, Vi, ¸, Ni, Adhi, Api, Ati, Su, Ut, Abhi, Prati, Pari, Upa / Upa
= gauªa-rupeªa, sÅjyante iti upasarg¹å /,* i.e., since these pre-
fixes are attached (*sarga*) as subordinate (*upa*) elements to the
words, they are called the *upasarga,* i.e., prefixes. By keeping
in the mind their meanings, we can easily grasp, and trace, the
changes in the meanings due to them in the original words. The
list of the above *upasargas,* with their meanings is as follows:

Pra = excellently, in very good way, e.g. *pray¹ti /
            prahar-aå / prakÅ¬-am /*
Par¹ = in the reverse direction, e.g., *par¹gacchati /
            par¹jayaå / par¹bhavaå /*
Apa = down, lower than, e.g., *apay¹ti, apak¹raå /
            apam¹naå /*
Sam = together, in good manner, fully, e.g.,
            *sambhavati /
            sa, v¹daå / sa, gamaå / sa, ¶uddhiå /*
Anu = following, behind, together with, e.g.,
            *anugacchati /anut¹paå / anukaraªam /
            anuta-am /*
Ava = downwards, separate from, e.g., *avatarati/ ava-
            gacchati / avat¹raå / avadh¹raªam /*
Nis = from within, without, e.g., *nissarati / nist¹raå /
            ni¬k¹maå /*
Nir = out of, without, e.g. *nirgacchati / nir¹h¹raå /
            nirañjanaå /*
Dus = bad, diificult, e.g., *dustarati / dussmarati /
            du¬k¹laå /*

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additional *i,* and those roots that take it optionally are called
Vet *(=v¹+i-),* i.e., either taking it or not taking it.

Now, sing aloud the following verse,
trying to grasp its meaning:

**R¹trir gami¬yati bhavi¬yati suprabh¬tam
Bh¹sv¹n ude¬yati hasi¬yati cakrav¹lam /
Ittha, vic¹rayati ko¶la-gate direphe
H¹ hanta hanta nalini, gaja ujjah¹ra //**

Now, read aloud the following explanation
of the above verse, trying to grasp its meaning:
R¹triå (the night) **gami¬yati** (will pass off) / *Suprabh¹tam =
suryodayasya pØrva, su¬hu prak¶laå* (the morning light),
bhavi¬yati / bh¹sv¹n = *tejasv»* = **bh¹nuå** = *sØryaå* (=the Sun),
 ude¬yati = *udaya,* **gami¬yati** (=**will rise**) / *Cakrav¹la,* (=**the
circle of mountains**), **hasi¬yati prasanna, bhavi¬yati** (=will
laugh, will be glad) / **Ittha,** = *eva,* **prak¹reªa** (=in this man-
ner) / **ko¶la-gate** = **padma-ko¶le band»bhØte** (=when stationed
in the closedpetals of a lotus) / **dvirephaå = dvau rephau
yasya**n¹mni saå t¹dŦaå = **bhramaraå = the one in whose name
bh**ramara there are two r vocables, i.e., the honey-bee.
Vic¹rayati = yad¹ vic¹ra, karoti tad¹= when (it) was think-
ing, then. *H¹*= **Oh! / Hanta hanta** = alas! alas! / **Gajaå =hast»**
= **elephant / Nalinim =n»la-kamalam** = the blue lotus **/ Ujjah¹ra
= uddhÅtya aharat = udak¬ipat** = having uprooted to**ok away /**

Narrated in this verse is a simple tragic incident about
a honey-bee that was busy drinking honey in a pericarp of a
blue lotus, and forgot about the setting sun in the late evening
when the petals of the lotus automatically close down. Conse-
quently it was imprisoned in it. Then, it went on thinking in a
hope that next morning with the sun arising the day will brighten
up the circle of the mountains, and he will be freed. But, unfor-
tunately, there came an elephant in the lotus pond, uprooted
the lotus and took it away, thus ultimately killing the honey-
bee imprisoned in it. But, herein the poet has tried to pack a

very serious philosophical message about the general worldly
life-style of common human beings who are busy enjoying the
worldly sensual pleasures, unmindful of the ultimate fate of
dying, and remaining caught up in the cycle of births and deaths
as infinite variety of living beings. Remaining engrossed in
worldly sensual pleasures is but nescience, and there is no hope
of ever getting liberated from it, until the Ultimate Reality is
realized through the realization of the Self. The poet has cho-
sen the mode of a parody to deliver his philosophical message
effectively.

If you will sing aloud repeatedly the verses given by
way of illustrations in this book, and consequently memorize
them permanently, you will simultaneously enjoy the melodi-
ous linguistic nature of the Sanskrit language, the profound
truths and the deep knowledge ingrained in them.

Now, let us look in the verse from   the point of view of
some   grammatical   peculiarities, viz.,***Ujjah¹ra= Ud+hÅ*** (3 P.),
'to uproot', ***Li-*** (= Pluperfect), 3ᵈ Per. Sing. ***H¹*** and ***Hanta*** are
the indeclinables. In ***r¹triÅ+gami-yati*** and ***bh¹nuÅ ude¬yati***,
the final å (i.e., the *visarga*) has been changed to ***r*** by coales-
cence. But in ***GajaÅ+ujjah¹ra***, the ***å*** hasbeen elided.

From the syntactic viewpoint, the usage '***ko¬a-gate***
dvirephe vic¹rayati' is an instance of Vocative Absolute *(sati*
sapatam») in which all the nouns are put in the vocative case,
and they denote the sense of ***yad¹ ... tad¹*** (=when .., then)***.***
Vicintanyati is the Voc. Sing. of the Present Participle ***vicintayat***
formulated from the root ***vi+cint***   (10 P.).

LESSON 7
(*Saptamaå P¹-haå*)

Now, sing again aloud, the verses
in the last lesson, keeping in view their meaning.

It happens sometimes in the words that we find some
letters prefixed to them, as for instance in, *anu-bhava, ud-bhava,*
par¹-bhava, vi-bhava, and etc. Such usages are found in En-
glish also, as for instance, in the words like, *un-able, dis-ap-*
pear, mis-print, in which the prefixed elements *un, dis* and *mis*
convey the sense opposite to that of the words *able, appear* and
print. In Sanskrit such prefixed word-elements are called
upasarga. These *upasargas* are prefixed not only to the verbs,
but also to nouns, adjectives, adverbs, verbal derivatives, nomi-
nal verbs, and etc., as for instance in *pra-bh¹tam, su-¶obhanam,*
Anu-bhavati, prati-bodhayati, anu-dinam, etc. The Sanskrit gram-
marians firmly believe that all nouns are originally derived from
verbal roots, and, therefore, the *upasargas* are originally pre-
fixed to the verbal-roots, and they modify their meanings. The
following verse is popular in this context:

Upasargeªa dh¹tvartho bal¹d anyatra n»yate /
Prah¹r¹h¹rasa, h¹ravih¹raparih¹ravat //

Read aloud this verse, its following explanation,
and try to grasp its meaning:

Upasargeªa = by the prefix. *Dh¹tvarthaå = dh¹toå*
arthaå = the meaning of the verbal-root. *Bal¹t = bala-pØrvakam*
= forcibly. *Anyatra = mØl¹rth¹t anye arthe* = to the meaning
other than the original. *N»yate = pr¹pyate* = is taken away, is
conveyed, is denoted. *Prah¹ra-¹h¹ra-sa, h¹ra-vih¹ra-parih¹ra-*
vat = yath¹ prah¹raå, ¹h¹raå, sa, h¹raå vih¹raå parih¹raå iti
¶abde¬u = as for instance, in the words *pra-h¹raå, ¹-h¹raå,*
sa, -h¹raå vi-h¹raå pari-h¹raå / The verbal root *hÅ* means 'to
take away, to carry, to bear'. Now, *pra-purvak¹t hÅ-dh¹toå, ¹-*
purvak¹t hÅ-dh¹toå, sa, -purvak¹t hÅ-dh¹toå, vi-purvak¹t hÅ-

Let us look into them from the viewpoint of grammatical analysis:

BhØ(1 P.) 'to be' – *a+bho+a=bhav+a+t= abhavat* / *Y¹* (2 P.) 'to go' - *a+y¹+ - +t = ay¹t* / Similarly, *anu+y¹* 'to follow' - *anu+a+y¹+ - + t= anv+a+y¹+t= anvay¹t* / *VÅt* (1 ¸.) 'to remain, to stay as' – *a+vÅt+a+ta =a+vart+a+ta= avartata* / *Cint* (10 U.)'to think' – *a+cint+aya+t = acintayat* / *Vi+sÅj* 'to send' – *vi+a+sÅj-a+t= vy+a+sÅj-a+t= vyasÅjat* / *Ud+sth¹* (1 P.) 'to get up' – *ud+a+sth¹+a+t= ud+a+ti¬-h+a+t=Udati¬-hat* / Similarly, *Pra+sth¹ (1 P.)* 'to set out, start' – *pra+a+sth¹+a+t= pra+a+ti¬-h+a+t=pr¹ti¬-hat* / *Prach* (6 P.) 'to ask' – *a+pracch+a+t= a+pÅcch+a+t=apÅcchat* / *KÅ* (8 U.) 'to do' – *a+kÅ+u+t= a+kar+o+t=akarot* /

In some of these verbal forms, there is a prefix before the root, while others do not have any prefix. And, in all of these forms, an adjuct **a is added before the root or between the prefix and the root.** Then the adjunct of the root-class has been added just after the root, and due changes of *guᵃa* etc., have taken place. **After that the termination of the past tense,** denoting the sense of the past, has been suffixed.

This type of the Past Tense is called *La_j* , i.e., *Hyastana* (=belonging to yesterday) or *Anadyatana* (=not belonging to today), i.e. Imperfect.

Let us see the forms of the roots *nÅt* and *yudha* in this Imperfect, by way of specimen:
<u>NÅt (4 P.) 'to dance'</u>

Pu.	Sing.	Du.	Pl.
Pra.	**anÅtyat**	**anÅtyat¹m**	**anÅtyan**
3ʳᵈ. Per.	= (He) danced	= (They two) danced	= (they all) danced
Madh.	**anÅtyaå**	**anÅtyatam**	**anÅtyata**
2ⁿᵈ. Per.	=(You) danced	=(You two) danced	=(You all) danced
Utta.	**anÅtyam**	**anÅty¹va**	**anÅty¹ma**
1ˢᵗ Per.	= (I) danced	= (We two) danced	= (we all) danced

late the subjective, verbal or abstract nouns, and they denote the continuous action in the Present Tense. Similarly, the participles that denote the continuous action of the Past Tense are known as the *BhØta-kÅdanta*, and those denoting the action of the Future Tense are known as the *Bhavi¬yat-kÅdanta.*

In the Present Participle forms, *spÅ¶at, jighrat, hasat*, and etc., we find the termination **at** suffixed in them. This is because the roots, *spÅ¶, ghr¹, has,* etc., underlying in them are of the *parasmai-pada* type, while in the Present Participle forms, *adh»y¹na, sevam¹na, lokam¹na*, etc., we find the termination **¹na** or **m¹na** suffixed in them. This is because the roots, *adhi+», sev, luk*, etc., underlying in them are of ¹*tmane-pada* type. Since the first group of the Present Participle forms are *ta-k¹r¹nta* (=ending in the consonant **t**), their declension is found to be in accordance with that of the nouns ending in the consonant **t.** And, since the second group of the Present Participle forms are *a-k¹r¹nta* (=ending in the vowel **a**), their declension is found to be in accordance with that of the nouns ending in the vowel **a.**

In the P¹ᵃinian system, termination **at** of the Present Participle is mentioned as '*¶atÅ'* and the termination '**¹na** is mentioned as '*¶¹nac*', and hence in the P¹ᵃinian parlance the Present Participle is called the *¶atranta'* (=*¶atÅ+anta* , i.e., ending the termination *¶atÅ*) or *¶¹najanta* (=*¶¹nac+anta*, i.e., ending the termination *¶¹nac*).

Now, sing aloud the following verse,
trying to grasp its meaning:

Kurv¹ªaå – Nom. Sing. of the Pre. Part. *kurv¹ªa* of the root *kÅ* (8 U.), 'to do'. *˜ay¹naå* - Nom. Sing. of the Pre. Part. *¶ay¹na* of the root *¶»* (2 ¸.), 'to sleep'. *Bhuñj¹naå* - Nom. Sing. of the Pre. Part. *bhuñj¹na* of the root *bhuj (bhuñj)* (7 ¸.), to eat, to consume, to enjoy. *Dad¹naå* - Nom. Sing. of the Pre. Part. *dad¹na* of the root *d¹* (3 U.), 'to give'. *J¹n¹naå* - Nom. Sing. of the Pre. Part. *j¹n¹na* of the root *jñ¹* (9 U.), 'to know'. *Bruv¹ªaå* - Nom. Sing. of the Pre. Part. *bruv¹ªa* of the root *brØ* (2 U.), 'to speak'. *Vardham¹naå* - Nom. Sing. of the Pre. Part. *vardham¹na* of the root *vÅdh* (7 ¸.), 'to grow'. *Bahu-vi¬ay¹n = bahavaå vi¬ay¹å, t¹n;* this is a compound word formed by the combination of the two words *bahu* (adj.) and *vi¬aya*.

In the above verses and their explanations, we find the forms of the Nominative Singular of the **Present Participle** (***vartam¹na-kÅdanta***) *spŦat, jighrat, hasat, m¹nayat, pa-hat, jayat, j¹grat, pa¶yat, a¶nat, gacchat, svapat, ¶vasat, pralapat, visÅjat, gÅhªat, unmi¬at, nimi¬at, dh¹rayat,* etc., and *adh»y¹na, sevam¹na, lokam¹na, kurv¹ªa, ¶ay¹na, bhñj¹na, dad¹na, j¹n¹na, bruv¹ªa, vardham¹na,* etc., of the respective concerned Sanskrit verbal roots, shown above. Among them, the roots of the first group of them are of the **parasmai-pada** type, while those of the second one are of the **¹tmane-pada** type. Although these words are used to denote the sense of continuous action, they are not verbs. They are but the adjectives of some nouns or pronouns or adverbial nouns. In such a situation, we sometimes utilize such constructions as, 'while touching', 'while smelling', 'while laughing', and etc. This facility is available in Sanskrit, too. In order to express the sense of a complete action, we can use the verbal forms, and to express the sense of a continuous action, we can use the Present Participles of the concerned verbal roots. Such present participles are also known as the **Verbal Derivative Adjective** (*dh¹tu-s¹dhita-vi¶e¬aªa*).

*Guªa-vi¬aye pra¶na, kuru, kintu rØpa-vi¬aye pra¶na,
m¹ kuru / ˜»la-vi¬ye .. .. / Siddhi-vi¬aye .. ../ Bhoga-vi¬aye .. .. /*

*A-vinayam apanaya vi¬ªo damaya manaå
¶amaya vi¬aya-mÅga-tŬª¹m /
BhØta-day¹, vist¹raya
t¹raya sa, s¹ra-s¹garataå //
He! Vi¬ªo! mama a-vinayam apanaya / He! Vi¬ªo! me
manaå damaya/ He! Vi¬ªo! .. .. /*

*TŬª¹, chindhi bhaja k¬am¹,
jahi mada, p¹pe rati, m¹ kÅth¹å
Satya, bÅhy anuy¹hi s¹dhu-padav»,
sevasva vidvaj-jan¹n /
M¹ny¹n m¹naya vidvi¬o 'pyanunaya
hy ¹cch¹daya sv¹n guª¹n
k»rti, p¹laya duåkhite kuru daya,
etat sat¹, lak¬aªam //*

Herein, there are the following instances of coalescence: *bÅhi+ anuy¹hi / Vidvi¬aå+api / Hi+ ¹cch¹daya / Day¹m+etat /*

The grammatical verbal forms used in the above verses are of **Lo-**, i.e., the Imperative Mood. *Tyaja* = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root *chid* (7 U., *chinatti/chinte*), 'to cut asunder. *Bhaja* = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root *bhaj* (1 U., *bhajati/bhajate*), 'to act, to adopt'. **Kuru** = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root *kÅ* (8 U., *karoti/ kurute*), 'to do'. **Smara** = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root *smÅ* (1 P., *smarati*), 'to remember, to think upon, to long for. **PÅcchasva** = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root *prach* (6 P., *pÅchhati*), 'to ask, to seek for'. Similarly, *apanaya* (*apa+n»* 1 U., *apanayati/apanayate,* 'to lead away,, rob, steal, take or drag away, remove), damaya (dam 4 P., d¹myati,* 'to to tame, control), *¶amaya* (4 P., *¶¹myati,* to calm down, put an end to, stop), *vist¹raya,* (*vi+stÅ* 5 U., *vistÅªoti/ vistÅªute,* 'to expand,extend, spread abroad, diffuse, t¹raya (stÅ 5 U. stŪoti/stŪute,* 'to strew, scatter), *jahi* (3 P. *jah¹ti,* 'to abandon, resign, let fall, omit), *brØhi* (*brØ* 2 U., tain') are the Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing. forms of the

pra-vi-calanti / pra = prakar¬eᵃa, vi = viruddha, yath¹sy¹ **tath¹,** *calanti = calana,* **kurvanti = ¹caraᵃa,** *kurvanti / Arth¹,* **tatha na kurvanti / Ida,** *t¹tparya,* (= essence) / **Dhairyavantaå** **jan¹å nind¹, v¹, stuti, v¹, lak¬m»-pr¹pti, v¹, lak¬m»-h¹ni,** **v¹, maraᵃasya nika-at¹, v¹, maraᵃasya dØrat¹, v¹, dÅ¬-v¹** (= having seen, in view of), **ny¹ya-yukt¹t m¹rg¹t calit¹å naiva** **bhavanti** (= do not at all swerve from). *Yataå* (=because), *te¬¹,* *ny¹ya-ni¬-h¹ ninda-stuti-nirapek¬¹, lak¬m»-pr¹pty-apr¹pti-* *nirapek¬¹, maraᵃa-sam»pat¹-dØrat¹-nirapek¬¹, bhavati /*

This verse reveals the nature of the persons steadfast in their justice-based way of life, which is not affected by the fear of the loss of fame, wealth, or even life itself.

Now, sing aloud the following verse,
and read aloud its explanation:
Tyaja durjana-sa, sarga, bhaja s¹dhu-sam¹gamam /
Kuru puᵃyam ao-r¹tra, smara nityam a-nityat¹m //
Idam (=this is) **asya ¶ lokasya vivaraᵃam** (=elaboration, explanation). *Durjanena saha, sa, sargaå sa, parkaå, iti durjana-sa, sargaå, ta, tyaja, tasya ty¹ga, kuru / S¹dhun¹ sajjanena saha, sam¹gamaå samyak melana, , iti s¹dhu-sa¹gamaå, ta, bhaja kuru / Ahor¹tra, divase r¹trau ca, puᵃya, paropak¹r¹rtha, karma, kuru sam¹cara / Nitya, pratidinm, anityat¹, svasya dehasya ¹yu¬yasya,dhanasya b¹ndhav¹n¹, , sukhasya, iti etat-sarvasya asth¹yitva, na¶varat¹, v¹, smara smaraᵃa, kuru //*

Now sing aloud the following verses,
formulate new sentences as shown below
on the basis of this verse,
write them in your notebook,
and read them aloud:
Guᵃa, pÅcchasva m¹ rØpa,
**   ¶»la, pÅcchasva m¹ kulam /**
Siddhi, pÅcchasva m¹ vidy¹,
**   bhoga, pÅcchasva m¹ dhanam //**

Kådanta is a nominal word (*pr¹tipadika*) in which a **kÅt** termination (*pratyaya*) has been suffixed to a Sanskrit verbal root, thus *kÅt + anta = kÅd+anta / kÅt ante yasya tat ¶abda-rØpa, kÅdantam /* The **kÅt** terminations are suffixed to formulate the subjective, verbal or abstract nouns, and they denote the continuous action in the Present Tense. Similarly, the participles that denote the continuous action of the Past Tense are known as the *BhØta-kådanta,* and those denoting the action of the Future Tense are known as the *Bhavi¬yat-kådanta.*

In the Present Participle forms, *spÅ¶at, jighrat, hasat,* and etc., we find the termination **at** suffixed in them. This is because the roots, *spÅ¶, ghr¹, has,* etc., underlying in them are of the *parasmai-pada* type, while in the Present Participle forms, *adh»y¹na, sevam¹na, lokam¹na,* etc., we find the termination **¹na** or **m¹na** suffixed in them. This is because the roots, *adhi+», sev, luk,* etc., underlying in them are of *¹tmane-pada* type. Since the first group of the Present Participle forms are *ta-k¹r¹nta* (=ending in the consonant **t**), their declension is found to be in accordance with that of the nouns ending in the consonant **t.** And, since the second group of the Present Participle forms are *a-k¹r¹nta* (=ending in the vowel **a**), their declension is found to be in accordance with that of the nouns ending in the vowel **a.**

In the P¹ᵃinian system, termination **at** of the Present Participle is mentioned as '**¶atÅ**' and the termination '**¹na**' is mentioned as '**¶¹nac**', and hence in the P¹ᵃinian parlance the Present Participle is called the '**¶atranta**' (=*¶atÅ+anta*, i.e., ending the termination *¶atÅ*) or '**¶¹najanta**' (=*¶¹nac+anta*, i.e., ending the termination *¶¹nac*).

Now, in the case of the roots belonging to the *parasmai-pada* type the termination **¶atÅ** is suffixed to the *a¡ ga●* of the

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● The term *A¡ ga* denotes the intermediate condition of the verbal root after the addition of the sign of the root-class (*gaᵃa-pratyaya*), but prior to the suffixing of the termination of a tense or a mood, for instance, *bhØ+a=bho+a=***bhava**.

root. For instance, *spÅ¶+at= spÅ¶at, ghr¹+at = jighra+at = jighrat, man+at=m¹n+ay+at =m¹nayat.* And, in the case of the roots belonging to the *¹tmane-pada* type, the termination **¶¹nac** is suffixed to the *a¡ga*. In the case of the roots belonging   to the *¹tmane-pada* type, the termination ¶¹nac is suffixed to the a¡ga. In the case of the roots belonging to the *¹tmane-pada* type that have the hal-anta a¡ga, i.e., ending in a consonant, the termination ¹na is suffixed to them. For instance, adhi-»+¹na= adhi-»y+¹na=adh»y+¹na=adh»y¹na. But, in the case of the roots belonging to the *¹tmane-pada* type that have the ad-anta-a¡ga, i.e., ending in the the vowel a, an additional muk adjunct (muk-¹gama= mug¹gama, i.e., m) is prefixed to the termination ¹na, thus making it m+¹na=m¹na). For instance, sev+m¹na= sev-a+m¹na sevam¹na. Thus, in the Pre. Parti. Forms, like adh»y¹na, kurv¹ªa, ¶ay¹na, etc., the termination is ¹na, while in those, like sevam¹na, lokam¹na, etc., the termination is m¹na.

The sentences in which such Present Participles are used, the construction is *kartari*, i.e. direct, with predomination of the subject, and the verb expressing the basic action construes with the subject in points of person and number in such cases, as for instance in, *Amit¹, kÅti, kurv¹ªaå naraå utkar¬a, labhate /*

From the analytical viewpoint, some changes occur in the verbal root due to the addition of the adjucts, before the terminations of the tenses and moods are suffixed to them. Thus, the root *gam* becomes *gacch,* the root *bhØ* becomes *bho (Ø>o),* and *¶»* becomes *¶e(»>e),* due to the *guªade¶a* before the addition of the adjuct *a.* The resulting form of the root after the modifications due to the changes before, and after, the addition of the adjunct is technically called **A¡ga**. Thus, *gaccha-, bhava-, adh»ya-, kurva-, seva,* etc., are technically in the *a¡ga* stage of the word formation. During this stage the grammatical changes due to the rules of the concerned coalescence, such a *lopa, purva-savarªa, para-savarªa,* etc., take place. And, then,

Ma.	**kampasva**	**kampeth¹m**	**kampadhvam**
2nd.	= let thou / may (you)	=let/ may you (two)	=let/ may you (all)
	quiver / tremble	quiver / tremble	quiver / tremble
U.	**kampai**	**kamp¹vahai**	**kamp¹mahai**
1st.	= let me/ may (I)	=let us / may we (two)	=let us/ may we (all)
	quiver / tremble	quiver / tremble	quiver / tremble

The root **dhÅ** (1 U.) *dharati/dharate* (=to hold) can be conjugated in the *parasmai-pada* by suffixing the terminations **tu, t¹m, antu** (in 3rd.Per.), **-, tam, ta** (in 2nd. Per.), and **¹ni, ¹va, ¹ma** (in 1st. Per.), respectively, to its base **dhara-**. It can be conjugated in the *¹tmane-pada* by suffixing the terminations **t¹m, it¹m, ant¹m** (in 3rd. Per.), **sva, ith¹m, dhvam** (in 2nd. Per.), and **ai, ¹vahai, ¹mahai** (in 1st. Per.), respectively. Now, imagine these forms accordingly and recite them aloud, like **dharatu, dharat¹m dharantu**, etc.

Now, recite aloud the following verse,
and read aloud its explanation trying to grasp the sense:
      Nindantu n»ti-nipuª¹ yadi v¹ stuvantu
         Lak¬m»å sam¹vi¶atu gacchatu v¹ yathe¬-am /
         Adyaiva v¹ maraªam astu yug¹ntare v¹
            Ny¹yy¹t pathaå pravicalanti pada, na dh»r¹å //
      Asya ¶lokasya ayam arthaå / N»ti-nipuª¹å = loka-vyavah¹re ku¶al¹å jan¹å / Nindantu = nind¹, kurvantu / Yadi v¹ = atha v¹ (=or else) */ Tebhyaå = N»ti-nipuªebhyaå, yadi rocate = ¹nanda-d¹yaka, pratibh¹ti, tad¹ stuvantu = stuti, kurvantu / Athav¹, lak¬m»å = ram¹ = samÅddhiå = ai¶varya, , tasyai yathe¬-a, = yena prak¹reªa icchitam bhavati tath¹, sam¹vi¶atu / sa, = samyak = su¬-hu-prak¹reªa, ¹vi¶atu= pravi¶atu / Arth¹t* (=that means), *samÅddhiå yadi tasyai rocate tad¹ mama gÅhe prave¶a, karotu / V¹ = athav¹* (= or), *yadi tasyai na rocate tad¹ mama gÅh¹t bahiå gacchatu* (= may get out). ***Mama, maraªa, = pr¹ªa-ty¹gaå*** (=death)***, adya eva = asmin eva divase*** (= today itself, even today)***, bhavatu*** (=may occur, take place)***, athav¹, yug¹ntare = dvit»ye kasmin cit trying aparasmin yuge*** (= in another age cycle)***, bhavatu / Eva, vic¹ra, kurvantaå, dh»r¹å, = dhairyavantaå puru¬¹å, ny¹yy¹t = ny¹ya-yukt¹t, pathaå = m¹rg¹t, pada, = ekam api pad¹rpaªa, , na,*

Gurjaratra = belonging to Gujarat. ***Apara***= another, different one. ***Kutaå*** = from where? ***BhÅgukaccha***= Broach (name of a city in South Gujarat). ***Kayoå*** = from which. ***Niv¹sa***= residence. ***SØrata***= Surat (name of a city in South Gujarat). ***Va-odara*** = Va©odar¹ or Baroda (name of a city in South Gujarat). ***Nanu***= surely, no doubt, pray, please, but then, well. ***Deva***=god. ***Yak¬a***=spirit. ***Gandharva*** = heavenly singer. ***R¹k¬asa*** = demon. ***Br¹hmaªa*** = brahmin. ***K¬atriya***= belonging to the warrior class. ***Vaif¶ya***= belonging to the merchant class. ***˜Ødra***= belonging to the servant class. ***B¹la***= boy. ***Yuvan*** = young man. ***VÅddha*** = old man. ***Deha***= body. ***Manas*** = mind, ***Indriya***= sense organ. ***Pram¹rthataå*** = in reality, ultimately. ***Ak¬ara***=imperishable. ***Brahman*** = universal soul. ***Uktam*** = (it) has been said. ***Bhagavat*** = God, respectable. ***J»va***= soul, a living being.

In English, we have the usages like 'come', 'go', 'stand up', 'sit down', 'attention', 'stand at ease', 'double up', 'stop', 'bless you', etc., to express the feelings like order, command, expectation, desire or blessing, or even anger and curse. In Sanskrit, the roots in the verbal forms of the **Lo-**, i.e., Imperative Mood, are used to express such feelings. Let us see the forms of the root **BhØ** (1.P) and **Kamp** (1 ¸.), by way of specimen:

BhØ (1.P)= to be/ become

Per.	Sing.	Du.	Pl.
Pra.	***bhavatu***	***bhavat¹m***	***bhavantu***
3rd.	= let/ may (it) be/ become	=let/ may they (two) be/ become	=let/ may they (all) be/ become
Ma.	***bhava***	***bhavatam***	***bhavata***
2nd.	= let thou / may (you) be/ become	=let/ may you (two) be/ become	=let/ may you (all) be/ become
U.	***bhav¹ni***	***bhav¹va***	***bhav¹ma***
1st.	= let me/ may (I) be/ become	=let us / may we (two) be/ become	=let us/ may we (all) be/ become

Kamp (1 ¸.)= to quiver. tremble

Per.	Sing.	Du.	Pl.
Pra.	***kampat¹m***	***kampet¹m***	***kampant¹m***
3rd.	= let/ may (it) quiver / tremble	=let/ may they (two) quiver / tremble	=let/ may they (all) quiver / tremble

if the desired Present Participle is masculine, the applicable termination of concerned declension are suffixed to the resulting basic form of the participle. And if the desired Present Participle is feminine, the additional adjunct ¹ or » of the feminine gender is added to it, before suffixing the terminations of the cases and numbers, as for instance, *kurv¹ªa+¹= kurv¹ª¹, bhavat+»=bhavat»*.

Now, read aloud the following verse, understand its meaning and the special syntactical usages in it:

Gacchan pip»liko y¹ti yojan¹n¹, ¶at¹ny api /
A-gacchan vainateyo pi padam eka, na gacchati //

Pip»lika = an ant This word is masculine in Sanskrit, while it may be feminine or even neuter in English. *˜atam* = hundred. *Yojan¹n¹, ¶atam* = (up to) a hundred *yojanas* (i.e., about four or five hundred miles); this an idiomatic con-struction. *Vainateya* = an eagle, lit. the son of Vinat¹, a female eagle. This verse reveals one of the laws of success in life, and here, the moving ant represents an endeavoring active person, and the unmoving eagle represents an inactive idle one.

In Sanskrit conversation, it is customary to address a person respectfully by using the Sanskrit pronoun **Bhavat,** and the verb used with it is customarily put in the Pra. Pur. (i.e. 3rd Per.). For instance, **Bhav¹n** (= your good self) **gacchanti** (=is going). **Bhavantaå (**=your good selves) **sam¹gacchanti** (=are coming together) **adya** (=today). **¸y¹ntam** (=to the visitor) **vadati** (=they tell) **¹gacchantu** (= please come), **upavif¶ntu** (= please take your seat), **sv¹gatam** (=welcome) **iti** (=thus, that)/ **Now, sing aloud all the Sanskrit verses given in this lesson, keeping in mind their meanings.**

In this lesson we have seen the usage of the *ta-k¹t¹na* words, i.e., those ending in *t*, such as, *gacchat, bhavat, kurvat,* and etc. Their declension is mostly similar to that of the other *ta-k¹r¹nta* Sanskrit nouns, except in a few cases of particular

words of that type. This dissimilarity should be carefully noted, as in the following two words:

Mahat (m.) = big, great

Case	Sing.	Du.	Pl.
Pra.	**mah¹n**	**mah¹ntau**	**mah¹ntaå**
Nom.	a great one	(two) great ones	(all) great oness
Sa, .	**mahan**	**mah¹ntau**	**mah¹ntaå**
Voc.	O great one!	O (two) great ones!	O (all) great ones!
Dvi.	**mah¹ntam**	**mah¹ntau**	**mahataå**
Acc.	towards a great one	towards (two) great ones	towards (all) great ones
TÅ.	**mahat¹**	**mahadby¹m**	**mahadbhiå**
Instr.	by a great one	by (two) great ones	by (all) great ones
Catu.	**mahate**	**mahadby¹m**	**mahadbhyaå**
Dat.	to a great one	to (two) great ones	to (all) great ones
Pañ.	**mahataå**	**mahadby¹m**	**mahadbhyaå**
Abl.	from a great one	from (two) great ones	from (all) great ones
¦a¬.	**mahataå**	**mahatoå**	**mahat¹m**
Gen.	of a great one	of (two) great ones	of (all) great ones
Sap.	**mahati**	**mahatoå**	**mahatsu**
Loc.	in/about a great one	in/about (two) great ones	in/about (all) great one

Bhavat (m. Adj. Pro.) = your good self

Case	Sing.	Du.	Pl.
Pra.	**bhav¹n**	**bhavantau**	**bhavantaå**
Nom.	your good self	your good selves (two)	your good selves (all)
Sa, .	**bhavant**	**bhavantau**	**bhavantaå**
Voc.	O your good self	O your good selves (two)	O your good selves (all)
Dvi.	**bhavantam**	**bhavantau**	**bhavataå**
Acc.	to/towards your good self	to/towards your good selves (two)	to/towards your good selves (all)
TÅ.	**bhavat¹**	**bhavadbhy¹m**	**bhavadbhiå**
Instr.	by your good selves	by your good selves (two)	your good selves (all)
Catu.	**bhavate**	**bhavadbhy¹m**	**bhavadbhyaå**
Dat.	to your good self	to your good selves (two)	to your good selves (all)
Pañ.	**bhavataå**	**bhavadbhy¹m**	**bhavadbhyaå**
Abl.	from your good self	from your good selves (two)	your good selves (all)
¦a¬.	**bhavataå**	**bhavatoå**	**bhavat¹m**
Gen.	of your good self	of your good selves (two)	of your good selves (all)

Like the sense of the verb forms of the English root 'to be' in the Present Tense, the same sense is expressed in Sanskrit through the verbal roots **bhØ** (1 P.), **vÅt** (1 ¸.) and **as** (2 P.). It should be noted that from among these, the initial **a-** of the verb-forms of the root **as**, is sometimes elided in the Present Tense, as shown below:

As (2 O) = bhØ (1 P.) 'to be, become'

Person	Sing.	Du.	Pl.
Pra. 3rd.	**asti** = bhavati = vartate = (He) is/exists/ become	**staå** = bhavataå = vartete = (They two) are/ exist/ become	**santi** bhavanti = vartante = (They all) are/ exist/ become
Madh. 2nd.	**asi** = bhavasi = vartase = (you) are/exist/ become	**sthaå** = bhavathaå = vartethe = (You two) are/ exist/ become	**stha** bhavatha = varthadhve = (You all) are/ exist/ become
Utt. 1st.	**asmi** =bhav¹mi = varte = (I) am/exist/ become	**svaå** =bhav¹vaå = vart¹vahe = (We two) are/ exist/ become	**smaå** bhav¹mi = vart¹mahe = (We all) are/ exist/ become

Now, read aloud the following sentences understanding their meaning:

*Ko'ham asmi / Aha, manu¬yo 'smi / Ki, n¹ma tava ? Da¶aratha iti mama n¹m¹sti / Kutratyo 'si ? Gurjaratro 'smi / Ayam aparaå ko 'sti ? Sa na-avaraå / Kuta ¹gacchatha yuv¹m ? BhÅgukacchata ¹gacch¹va ¹v¹m / Kayor nagarayor yuvayor vartam¹na-k¹le niv¹sau staå ? ¸vayoå sØrata-va-odarayor gÅhau staå / Nanu param¹rthataå ko 'si ? Param¹rthatas tu n¹ha, manu¬yo, na ca devo, n¹pi yak¬o, gandharvo, naiva r¹k¬aso, na br¹hma*ᵃ*o, n¹pi k¬atriyo, no vai¶yo, na ca ¶Ødro, na b¹lo, na yuv¹, n¹pi vÅddho, no deho, na mano, nendriy¹*ᵃ*i / Tad adhun¹ kathaya ko 'si param¹rthataå / Param¹rthatas tu so 'ham / Nanu sa iti kim ? ˜Åθᵃu / Sa ity para, brahma, param¹tm¹ / Aham iti c¹k¬ara, brahma, ¶uddha ¹tmeti t¹vat / Aha, <u>brahm¹ 'smi</u> // Tad ukta, bhagavat¹ ¶a¡ kar¹c¹ryeᵃa yat – j»vo bramaiva, n¹paraå /*

Kaå = who? *Aham* = I. **Manu¬ya** = a human being. Kim = what? **N¹ma** = name. **Kutratya** = belonging to which place?

= **vidyay¹ yuktaå** = endowed with learning, having knowledge.
Bhaya¡ karaå = bh»tik¹rakaå = dangerous, frightening. **Para-
nind¹yai = Parasya = itarasya, nind¹yai = nind¹rtham** = for
censuring, slandering. **P»©¹yai p»©¹rtham** = for tormenting.
Sajjanasya = sat-puru¬asya = of gentalman, good person. **Sev¹yai
= sev¹rtham**= for serving.

Now let us see the declension of the word *Ram¹*
to learn systematically the various case forms
of the *¹-k¹r¹ta* feminine nouns:

Case	Sing.	Du.	Pl.
Pra.	**ram¹**	**rame**	**ram¹å**
Nom.	= the Goddess of wealth	= (two) Goddesses of wealth	=(many) Godesses of wealth
Sa, .	**rame**	**rame**	**ram¹å**
Voc. =	O the Goddess of wealth !	=O (two) Goddesses of wealth !	= O (many) Goddesses of wealth !
Dvi.	**ram¹m**	**rame**	**ram¹å**
Acc.	=to/towards the Goddess of wealth	=to/towards (two) Goddesses of wealth	=to/towards (many) Goddesses of wealth
TÅ.	**ramay¹**	**ram¹bhy¹m**	**ram¹bhiå**
Instr.	=by the Goddess of wealth	=by (two) Goddesses of wealth	=by (many) Goddesses of wealth
Catu.	**ram¹yai**	**ram¹bhy¹m**	**ram¹bhyaå**
Dat.	=to the Goddess of wealth	=to (two) Goddesses of wealth	=to (many) Goddesses of wealth
Pañ.	**ram¹y¹å**	**ram¹bhy¹m**	**ram¹ bhyaå**
Abl.	=from the Goddess of wealth	=from (two) Goddesses of wealth	=from (many) Goddesses of wealth
¦a¬.	**ram¹y¹å**	**ramayoå**	**ram¹ª¹m**
Gen.	=of the Goddess of wealth	=of (two) Goddesses of wealth	=of (many) Goddesses of wealth
Sap.	**ram¹y¹m**	**ramayoå**	**ram¹su**
Loc.	=in/about the Goddess of wealth	=in/about (two) Goddesses of wealth	=in/about (many) Goddesses of wealth

Now, recite aloud one by one the forms of the other
nouns *¹-k¹r¹nta* nouns like *bh¹¬¹*, *vidya*, *kriy¹*, *nind¹*, *p»©¹*,
sev¹, etc., that are declined in the same manner as those of the
above forms of *ram¹.*

Sap.	**bhavati**	**bhavatoå**	**bhavatsu**
Loc.	in your good self	in your good selves (two)	in your good selves (all)

On comparing these forms, we should note that while
in the singular, dual and plural of the Nominative, the dual and
plural of the Vocative, and the singular and dual of the Accusa-
tive cases, the forms of the word **mahat** take the *d»rdh¹de¶a*,
i.e., the lengthening of the final vowel, and addition of the
nu©¹gama, i.e., the adjunct **n**, after it, making it   *mah¹n-.*This
does bot happen in the forms of the word **bhavat** in similar
cases and numbers, except in the case of the Nominative singu-
lar; but the elision of its termination **s** is common to both. In all
other cases and numbers, the forms of both these words are
declined similarly.

LESSON 8
(A¬-amaå P¹-haå)

**Now, read aloud the following sentences,
trying to understand their meaning:**
*Bhav¹n gacchati / Bhavantau ¹gacchataå / Bhavantaå
¶Åªvanti / Bhavanta, jan¹å pÅcchanti / Bhavadbhiå b¹ndhav¹å
tu¬yanti / Bhavati sajjan¹å snihyanti / Bhavat¹, ya¶aå jagati
prasarati /*

Now, read aloud the following sentences:
Bhav¹n gami¬yati (=will go) */ Bhavantau ¹gami¬yataå*
(=will come) */ Bhavantaå ¶ro¬yanti* (=will hear) */ Bhavanta,
jan¹å prak¬yanti* (= will ask) */ Bhavadbhiå b¹ndhav¹å
tarpi¬yanti* (=will become satisfied) */ Bhavat¹, ya¶aå jagati
prasari¬yati* (=will spread) */ Bhavati sajjan¹å snihi¬yanti* (=will
love, will feel affectionate) / The forms of **Second Future** (*LÅ-*)
have been used in the above sentences.
**Keeping this in view, read aloud over again
these sentences in the above paragraph.**

Just as a Present Participle is formed by suffixing the ad-
junct *at*, *¹na* or *m¹na* to the base (*a¡ ga*) of a Sanskrit verbal-root
in the 3rd Per. Sing. form in the Present Tense, similarly, a Future
Participle is formed by suffixing the same adjuncts to the base (*a¡ ga*)
of a Sanskrit verbal-root in the 3rd Per. Sing. form in the Second
Future Tense. As for instance:
Gam (1 P.) *gami¬yati* (base *gami¬ya-*); Fut. Par. *gami¬yat* (m.) =
   (He) will be going; *gami¬yant»* (f.) = (She) will be going;
   gami¬yat (n.)= (It) will be going.
BhØ (1 P.) *bhavi¬yati* (base *bhavi¬ya-*); Fut. Par. *bhavi¬yat* (m.) =
   (He) will be becoming; *bhavi¬yant»* (f.) = (She) will be
   becoming; *bhavi¬yat* (n.) = (It) will be becoming.
¸*+y¹* (2 P.) *¹y¹syati* (base *¹y¹sya-*); Fut. Par. *¹y¹syat* (m.) =
   (He) will be coming; *¹y¹syant»* (f.)=(She) will be coming;
   ¹y¹syat (n.)= (It) will be coming.
Prati+»k¬ (1 ¸.) *prat»k¬i¬yate* (base *prat»k¬i¬ya-*); Fut. Par*. prat»-
   k¬i¬yam¹ªa* (m.)=(He) will be waiting; *prat»k¬i¬yam¹ª¹*
   (

f.) = (She) will be waiting; *prat»k¬i¬yam¹ªa* (n.) = (It) will be
waiting.

The various case forms of the Future Participles which are
ta-k¹r¹nta, i.e., ending in *t*, are declined in the same manner as
those of the word **bhavat**, and of those which are *a-k¹r¹nta*, **i.e.,**
ending in *-a,* are declined in the same manner as those of the word
r¹ma.

Generally, the nouns that are *¹-k¹r¹nta*, i.e., ending in -*¹*,
for instance, *ni¶¹, m¹l¹, ram¹, ¶¹l¹*, are of feminine gender, with
a few exceptions, like *d¹r¹* (m.) = wife. Such feminine nouns like
ni¶¹ are declined differently, and the difference should be carefully
noted.

Now, read aloud the following sentences:
*Bh¹rate vividh¹ni r¹jy¹ªi santi / R¹jye r¹jye jan¹n¹,
m¹tÅ-bh¹¬h¹ bhinn¹ asti / Sa, kÅta-bh¹¬¹ sakal¹su bh¹¬¹su
atitar¹, pr¹c»n¹ / Aha, gØrjara-bh¹¬¹, vad¹mi / Tvam ¹¡ gla-
bh¹¬ay¹ vyavaharasi / GØrjara-bh¹¬¹ mama m¹tÅ-bh¹¬h¹ /
Sa, kÅta-bh¹¬¹ mama m¹tÅ-bh¹¬h¹y¹å m¹t¹mah» / Tasy¹,
likhit¹å granth¹å asa, khy¹å / S¹ sakal¹n¹, vidy¹n¹,
nidh¹nam / Vidy¹ n¹ma narasya gupta, dhanam / Vidyay¹ vin¹
j»vita, vyartham / Kriyay¹ vin¹ jñ¹na, nirarthakam / Vidy¹-
sahitaå api durjanaå bhaya¡ karaå / Durjanasya j»vita, para-
nind¹yai paraip»©¹yai ca bhavati / Sajjanasya j»vana, para-
sev¹yai vartate /*

Note the new words and usages in the above sentences:
Bh¹rate = in India. *Vividh¹ni*= various. *R¹jy¹ni* = States. *R¹jye
r¹jye* = in every State. *Jan¹n¹m* = of the people. *M¹tÅ-
bh¹¬h¹*=mother tongue. *Bh¹¬¹su* = among the languages.
Atitar¹m = very much. *Pr¹c»n¹* = old, ancient. *GØrjara-bh¹¬¹* =
Gujarati language. *Likhit¹å* = written, composed. *Granth¹å* =
books, works. *Asa¡ khy¹å* =uncountable, numerous. *Vidy¹n¹m* =
of the sciences, among the sciences. *Nidh¹nam* = treasure. *Guptam*
= Secret, hidden. *Kriyay¹ vin¹* = without action. *Nirarthakam =
= vyartham =* useless. *Durjanaå=* wicked person. *Vidy¹-sahitaå*

(Active Voice:) *Saå* (=He) *¶¹str¹ᵃi* (=scriptures) *apa-hat* (=studied). (Passive Voice:) *Tena* (=By him) *¶¹str¹ᵃi* (=scriptures) *apa-hyanta* (=were studied). (Past Active Participle:) *Saå* (=He is) *¶¹str¹ᵃi* (scriptures) *pa-hitav¹n* (=the one who has studied).A.V.:) *Saå granth¹n* (=books) *alikhat* (=wrote, composed). (P.V.:) *Tena* (=By him) *granth¹å* (=books) *alikhyanta* (=were written). *Saå* (=He is) *granth¹n* (=books) *likhitav¹n* (=the one who has written). Similarly, *Saå vÅttam arak¬at / Tena vÅtta, rak¬itam / Saå vÅtta, rak¬itav¹n /*

Here we clearly find that in the Active Voice of a Sanskrit sentence the verb denoting the Past Tense agrees with the subject in Person and Number. Similarly, the Past Active Participle, too, agrees with the subject in Person and Number. And, as in the Passive Voice, the verb denoting the Past Tense agrees with the object in Person and Number. Similarly, the Past Active Participle, too, agrees with the object in Person and Number.

Now, let us analyze these Past Passive Participle forms:
Bhuktav¹n = bhuj+tavat+s = bhuj+tav¹t (by *d»rgh¹de¶a,* i.e.lengthening, of the medial vowel *a*) + *n* (i.e. *num-¹gama*) and elision of both the final *t* and the case termination *s.* Similarly, *p»tav¹n=pib >p» + tavat+s. N»tav¹n= n»+tavat+s. labdhav¹n= labh+tavat+s = lab+dhavat (bh+t=bdh* by coalescence) *+s. DÅ¬-av¹n=dŶ+ tavat+s = dÅ¬+-avat* (by retroflexive coalescence of *Å+¶+t=Å¬-*). *SpÅ¬-av¹n = spŶ+tavat+s=spÅ¬+-avat* (by retroflexive of *Å+¶+t= Å¬-*)+s. *BhÅtav¹n=bhÅ+tavat+s. HÅtav¹n=hÅ+tavat+s. AnusÅtav¹n=anu-sÅ + tavat+s. P»©itav¹n=p»©>p»©i+tavat+s. BhØ-itav¹n=bhØ¬>bhØ-I+ tavat+s. Pa-hitav¹n=pa-h>pa-hi+tavat+s .Likhitav¹n=likh >likhi + tavat+s. Rak¬itav¹n=rak¬>rak¬i+tavat+s. DØ-itav¹n= dØ¬ > dØ¬i+tavat+s.* In the last six cases we find an additional vowel *i* inserted after the final consonant of the original root, before the termination *tavat,* changing *p»©>p»©i,* etc., because all these verbal roots are of the *se-* type. We have seen previously in the sixth lesson that in the Sanskrit *se-* verbal roots, the *i* is added in the forms, like *p»©ayi¬yati, bhØ¬i¬yati, pa-hi¬yati,* and etc., of the Future Tense. Thus by suffixing of the termination *tavat* of the Past Active Participle, the nominal (*pr¹tipadika*) bases, like *bhuktavat, p»tavat, n»tavat, labdhacat, kÅtavat, dÅ¬-avat, p»©itavat, spÅ¬-avat, bhØ¬itavat, hÅtavat,*

Yudh (4 ¸.)'to fight'

Pu.	Sing.	Du.	Pl.
Pra.	**ayudhyata**	**ayudhyet¹m**	**ayudhyanta**
3rd. Per.	= (He) fought	=(They two) fought	= (They aoll) fought
Madh.	**ayudhyeth¹å**	**ayudhyeth¹m**	**ayudhyadhvam**
2nd. Per.	=(You) fought	=(You two) fought	=(You all) fought
Utta.	**ayudhye**	**ayudhy¹vahi**	**ayudhy¹mahi**
1st Per.	= (I) fought	=(We two) fought	=(We all) fought

**Now, note the following instances of the coalescence
that have occurred in the above paragraph:**

Vikramasi, haå+n¹ma and *Dh»rendraå+ n¹ma* (aå+n= o+n) *R¹j¹+abhavat* (¹+a = ¹+')*/ K»rtim+ ¹karᵃya (m+¹=m¹ / R¹japutraå+¹y¹t (aå+a)* / *Sevakaå+avartata* and *NÅpaå+ acintayat* (aå+a=o+') */*

Generally, in practical life every activity generates some result. Consequently, there are two aspects of a verb in a language: (1) action; and (2) result. For instance, in the action of 'going' the action is of putting steps one after another, and the result is reaching a place from one to another. Now, in the **kriy¹-pada,** i.e., the verb, denoting an action that accrues the result to the doer itself, is called **a-karmaka**, i.e. intransitive, while the verb denoting an action of a doer the result of which accrues to somebody else is called **sa-karmaka**, i.e. transitive. Thus, for instance, in the sentence **Rame¶aå calati** (=Mr. Ramesh is walking), the action of 'walking' accrues to the doer Ramesh who performs that action. But in the sentence Sure¶aå rame¶a, **t¹©ayati** (=Mr. Suresh beats Ramesh), while the action of beating belongs to Suresh, the resulting pain of being bitten accrues to Ramesh. Hence, while the verb **calati** is intransitive, the verb **t¹©ayati** is transitive. Sanskrit grammarians have thus divided the verbs into two types, called *a-karmaka*, i.e., the one having no object, and *sa-karmaka*, i.e., the one having an object.

LESSON 9
(*Navamaå P¹-haå*

Generally, in practical life every activity generates some result. Consequently, there are two aspects of a verb in a language: (1) action; and (2) result. For instance, in the action of 'going' the action is of putting steps one after another, and the result is reaching a place from one to another. Now, in the **kriy¹-pada**, i.e., the verb, denoting an action that accrues the result to the doer itself, is called **a-karmaka**, i.e. intransitive, while the verb denoting an action of a doer the result of which accrues to somebody else is called **sa-karmaka**, i.e. transitive. Thus, for instance, in the sentence **Rame¶aå calati** (=Mr. Ramesh is walking), the action of 'walking' accrues to the doer Ramesh who performs that action. But in the sentence Sure¶aå rame¶a, t¹©ayati (=Mr. Suresh beats Ramesh), while the action of beating belongs to Suresh, the resulting pain of being bitten accrues to Ramesh. Hence, while the verb **calati** is intransitive, the verb **t¹©ayati** is transitive. Sanskrit grammarians have thus divided the verbs into two types, called *a-karmaka*, i.e., the one having no object, and *sa-karmaka*, i.e., the one having an object.

Now, we must have noted that, while speaking in English, we often utilize such transitive usages like: 'An airplane strikes the tower', and 'The tower was struck by an airplane'. In essence, the action of striking occurred, but in the first usage the 'airplane' was the subject, while in the second one, it is the object. In the first usage the action has a direct relation with the verb, and hence it is called the *'direct sentence construction'*, while in the second one, the action has an indirect relation with the verb, and hence it is called the *'indirect sentence construction'*. Similarly, in Sanskrit, too we have two types of sentence construction: the first type is called the **kartÅ-v¹cya**, i.e., expressing the subject directly, or, **kartari**, i.e., the direct speech; and the second type is the **karma-v¹cya**, i.e., expressing the object directly, or the *karma*ª*i,* i.e., the indirect speech. In both these constructions, the verb is always of the *sa-karmaka* type.

/ *Yaå subha-m¹rga, = ¶obhana, m¹rga,* (= **good, felicitous, auspicious, path or way of life**), *anusÅtav¹n = anusaraªa, kÅtav¹n* (= **followed, took to**), *saå, nija-janma = svasya j»vitam, dhanya, = sukÅtam = puªyavantam, kÅtav¹n / saå, nija-janma =svasya j»vitam, dhanya, =sukÅtam = puªyavantam, kÅtav¹n /*

> *Yaå ¶¹strªi pa-hitav¹n*
> *   tath¹ likhitav¹n bahØn granth¹n /*
> *Na ca rak¬itav¹n vÅtta,*
> *   vibudha-sam¹ja, sa dØ¬itav¹n //*

Yaå ¶¹strªi =¶¹stra-granth¹n (= scriptures, holy books), *pa-hitav¹n =abhyastav¹n* (=studied), tath¹pi = tath¹+api (=in spite of, even then), ca (=and), *vÅtta, =c¹ritrya,* (=character, pure conduct), *na rak¬itav¹n = rak¬aªa, na kÅtav¹n* (=did not preserve, protect), *saå,* vibudha*-sam¹ja, = vidvajjan¹n¹m sam¹jam* (=the society of the learned persons, enlightened ones), *dØ¬itav¹n= do¬a-yukta, kÅtav¹n* (= spoiled, stigmatized). *Tath¹* (=similarly, in the same way), *ca* (=and moreover), *yaå, bahØn = bahu-sa¡ khyak¹n* (=many, numerous) *granth¹n* (=books, treatises) *likhitav¹n* (=wrote, composed), *tath¹pi = tath¹+api* (=in spite of, even then), *ca* (=and), *vÅtta, =c¹ritrya,* (=character, pure conduct), *na rak¬itav¹n = rak¬aªa, na kÅtav¹n* (=did not preserve, protect), *saå, vibudha-sam¹ja, = vidvajjan¹n¹m sam¹jam dØ¬itav¹n= do¬a-yukta, kÅtav¹n /*

In the above verses the words *bhuktav¹n, p»tav¹n, n»tav¹n, labdhav¹n, kÅtav¹n, dÅ¬-av¹n, p»©itav¹n, bhØ¬itav¹n, hÅtav¹n, bhÅtav¹n, anusÅtav¹n, pa-hitav¹n, likhitav¹n, rak¬itav¹n, dØ¬itav¹n,* etc., express the sense of the Past Tense, and the parts like *bhukta-, p»ta-, n»ta-, labdha-, kÅta-, dÅ¬-a-, p»©ita-, bhØ¬ita-, hÅta-, bhÅta-, anusÅta-, pa-hita-, likhita-, rak¬ita-, dØ¬ita-,* etc., are likethe Past Passive Participles. These words, *bhuktav¹n,* etc., are the Past Active Participles. They act as nouns and agree with the subject of the sentence in which they are used, because in them the subject predominates and hence the Participle denoting the action follows the subject. These subtle semantic aspects will be clear on observing the following sentences:

But, what happens when the verb is of *a-karmaka* type? Since there is no transitive verb, it is the action that is denoted predominantly, and the verb expressing it is always used in the 3ʳᵈ Person Singular. As for instance in the sentences like, 'It is being walked by me', 'It is being laughed at by me', and 'It is being sung by me'. In these sentence constructions, the verb has no relation with anybody else, but only with the word 'it' used in the 3ʳᵈ person Singular. Similarly, in Sanskrit, too, we have such a construction in the sentences like, '***May¹ gamyate***', '***May¹ hasyate***', ***May¹ g»yate***', since, the action (*bh¹va*) of 'going' or 'laughing' or 'singing' pre-dominates in such constructions, it is called ***bh¹va-v¹cya***, i.e., expressing the action directly, or ***bh¹ve***, i.e., impersonal.

**Now, read aloud the following sentences, comparing them with one another,
in view of their meanings:**

Aha, gacch¹mi/ May¹ gamyate/ ˛v¹m ¹gacch¹vaå / ¹v¹bhy¹m ¹gamyate / Vaya, ti¬h¹maå / Asm¹bhiå sth»yate / Tva, bh¹¬ase / Tvay¹ bh¹¬yate / Yuv¹, hasatha / Yuv¹bhy¹, hasyate / YØya, caratha / Yu¬m¹bhiå caryate / Saå gaccchati / S¹ gaccchati/ Tat gaccchati / Tena gamyate / Tay¹ gamyate / Tena gamyate / Tau ¹gacchathaå / Te ¹gacchathaå / Te ¹gacchathaå / T¹bhy¹, ¹gamyate / T¹bhy¹, ¹gamyate / T¹bhy¹, ¹gamyate /

Now note: Since all these sentences are in the ***Bh¹va-v¹cya*** or ***Bh¹ve***, i.e., **intransitive indirect, type of** construction, the verb (*bh¹va*) predominates in them. And, the subject of the original sentence in the direct construction is here put in the Instrumental Case, with its number remaining the same as in the original. But, the relation between the subject and the verb being lost in new construction, it ceases to agree with it, and it is put in the it is always put in the *Prathama Puru¬a,* (=3ʳᵈ Per.) *Eka-vacana* (=singular).

**Now, read aloud the following sentences,
while mentally comparing them
and grasping their meanings:**

Aha, tv¹, pa¶y¹mi /=I am seeing you. *May¹ tva, dÅ¶yase /*

=You are being seen by me. *¸v¹,   tv¹,   smar¹vaå /* = We (two) are remembering you. *¸v¹bhy¹,   tva,   smaryase /* = You are being remembered by (both of) us. *Vaya,   v¹rt¹å ¶Åªv¹maå /* = We (all) are listening to the stories. *Asm¹bhiå v¹rt¹ ¶rØyate /* = The story is being listened to by us (all). *Tva,   patram alikhaå /* You wrote a letter. *Tvay¹ patram alikhyata /* =A letter was written by you. *Yuv¹, jalam apibathaå /* = You (two) drank the water. *Yuv¹bhy¹,   jalam ap»yata/* =Water was drunk by (both of) you. *YØya,   granthau v¹ci¬yatha /* = You (all) will read the (two) books. *Yu¬m¹bhiå granthau v¹ci¬yete /* =The (two) books will be read by you (all). *Saå, s¹, tat v¹ caªak¹n kh¹dati /* =He, she, or it eats the gram grains. *Tena, tay¹, tena v¹ caªak¹å kh¹dyante /* The gram grains are being eaten by him, her, or it. *Tau, te, te v¹ vidy¹laya,   gacchataå /* = They (two boys/ two girls/ or two children) are going to school. *T¹bhy¹, , t¹bhy¹, , t¹bhy¹,   v¹ vidy¹layaå gamyate /* = The school is being gone to by both (the boys, girls, or children). *Te, t¹å t¹ni v¹ g»t¹m apa-han /* = They (all boys, girls, or children) studied the G»t¹. *Taiå, t¹bhiå, taiå v¹ g»t¹ apa-hyata /* = The G»t¹ was being studied by them (all the boys, girls, or children).

   Now, note: In all these sentences the first one is in the ***KartÅ-v¹cya,*** or ***Kartari***, i.e., direct sentence construction. In the next sentence it is converted into the ***Karma-v¹cya*** or ***Karmaªi***, i.e., the indirect sentence construction. In both these constructions, the sense intended to be conveyed is the same, but the difference is in the style of the sentence construction utilized for conveying it. In the ***KartÅ-v¹cya,*** or ***Kartari***, since the subject   predominates, it is put in the Nominative Case, and the verb agrees with it in Person and Number. But, in the ***Karma-v¹cya*** or ***Karmaªi,*** since it is the object that predominates, the object is put in the Nominative Case, and the verb agrees with the object in Person and Number. Thus, with *aham* as the subject the verb is always in the Uttama Puru¬a Eka-vacana, i.e.. 1ˢᵗ. Per. Singular, as in *aha,   pa¶y¹mi*; with *¹v¹m* it is in dual, as in *¹v¹m pa¶y¹vaå*, and with *vayam* it is in plural, as in *vaya,   pa¶y¹maå /* And, the object is always in the Accusative Case. But, when the same sentence is converted into the indirect construction, the object becomes prominent and is put in the Nominative Case, the subject of the original direct construction is put in

usages. And, the intelligent listener or reader immediately grasps the sense. We should also develop such understanding. Such usages of the Past Passive Participles in lieu of the verbs, being easier, is more popular in Sanskrit.

Easy technique of memorizing Sanskrit verses:

If the Sanskrit verse is set to heart, it serves to enrich the treasure of understanding life, and provides a ready access to the treasure at the nick of time. For memorizing verses, ancient seers have developed a simple technique which enables the reciter to memorize such long works, like the Vedic Sa, hit¹s of the ›gveda, the *Yajurveda*, the *S¹maveda*, the *Athervaveda*, and various religious hymns like the ˜iva-mahimna-stotra, the *Sapta-¶ati-caª©»*, the *Vi¬ªu-sahasra-n¹ma*, and numerous *Subh¹¬itas*.

In this process, one has to sing rhythmically the first quarter of the verse five times, then the second one in the same manner five times, then the first two quarters continuously five times. Similar technique is employed with the third and the fourth quarters. And, finally, all the four quarters of the verse are to be sung serially and rhythmically five times. This helps one to memorize the verse to such an extent that it sometimes occurs automatically to the mind even during sleep.

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the Instrumental Case, and the Numbers of the Subject and Object of the original construction remain the same.In the direct construction the verb agrees with the Subject in Person and Number, since it is the Subject that predominates. But in the indirect construction, since it is the Object that predominates, the verb is converted into a **Karma-v¹cya** or *Karmaªi* form, and it agrees with the Object in Person and Number. Thus, with *tvam* as the Subject in the place of *aham*, the verb *pa¶y¹mi* becomes *dŶyase*; with *v¹rt¹å* in the place of *vayam* it becomes *¶rØyante* in the place of *¶Åªv¹maå*; and with *G»t¹* in the place of *t¹ni*, it becomes *apa-hyata* in the place of *apa-han*; even then their Tense has remained the same, as for instance, the Present Tense in the above first two sentences and the Past Tense in the third one

.

Now, read aloud over again the above sentences, with their meanings in view.

The verbs in the above sentences of indirect construction are: *dŶyase, smaryas, ¶rØyate, alikhyata, ap»yata, v¹ci¬yete, kh¹dyante, gamyate, apa-hyata.* From the viewpoint of the grammatical analysis, their components are as follows:

DŶ+ya+se / smÅ (=smar)+ya+se /¶ru (=¶rØ)+ya+te / a+likh+ya+ta / a+pib (=p»)+ya=ta / v¹c+i+sya(=¬ya)+ite / kh¹d+ya+nte/ a+pa-h+y+ta /

In the above analysis we should carefully note thar the Sanskrit verbal root is used in its original form, without any class adjunct added to it. Then, the termination **ya** of the *karmaªi* construction is added to it, and it is followed by the termination of the *¹tamane-pada* in the concerned Person and Number. And, in the internal coalescence the original Tense termination *ante* of the Pra. Pu. (3rd Per.) is merged in the final **a** of the **ya** indicatory of the indirect construction, providing us an instance of the *purva-rØpa-sandhi.*

When the *kartari* verb in Sanskrit is converted into a *karmaªi* one, the following grammatical rules operate:

uf

(1) Irrespective of the root belonging to the *parasmai-pada* or otherwise type, only the termination of the *¹tmane-pada* are s fixedto the roots, and only the *sa-karmaka*, i.e., the transitive, roots can be converted from the *kartari* **into** a *karmaªi* one, e.g., ¶Åᵃv¹maå > ¶rØyate

(2) The *karmaªi* adjunct **ya** comes up between the root and the termination of the Tense or Mood, and that of the root-class (*gaªa*) is applied to the root, e.g., **likhati (Dir.) > likhyate.**

(3) Due to the absence of the root-class adjunct, the root does not undergo any medial vowel modification.

(**4**) The final *Å* of the root is changed to **ri**, e.g., *kÅ+ya+te > kri+ ya+te= kriyate.*

(5) If there be a conjunct consonant in the root before the final vowel *Å* t is replaced iby its *guªa*, **e.g.,** smÅ+ya+te > smar+ya+te =smaryate.

(6) The final short vowel **i** or **u** is lengthened as **»** or **Ø**, and the final long vowel **¹** is replaced by short **i ,** e.g., *ji+ya+te > j»+ya+te+ j»yate; ¶ru+ya+te >¶rØ+ya+te=¶rØyate; d¹+ya+te> d»+ya+te= d»yate.*

Now, read aloud the following verses,
along with the sentences of their paraphrase:
Abhy¹s¹d dh¹ryate vidy¹ kula, ¶»lena dh¹ryate /
Guᵃena jñ¹yate ¹ryaå kopo netreªa gamyate //
Vidy¹ abhy¹s¹d dh¹ryate / Kula, ¶»lena dh¹ryate / ¸ryaå ¶»lena
jñ¹yate / Kopaå netreªa gamyate /

Dh¹ryate – dhÅ (1 U.) Causal *karmaªi* Present Tense *Pra. Pu.* (=3ʳᵈ Per.) Sing.

Jñ¹yate – jñ¹ (9 U.) *karmaªi* Present Tense *Pra. Pu.* (=3ʳᵈ Per.) Sing.

Gamyate – gam (1 P.) *karmaªi* Present Tense *Pra. Pu.* (=3ʳᵈ Per.) Sing.

Viveko janyate yena sa, yamo yena p¹lyate /
Dharmaå prak¹¶yate yena moho yena nihanyate //
Mano niyamyate yena rogo yena nikÅtyate /
Tad deya, bhavya-j»v¹n¹, ¶¹stra, nirdhØta-kalma¬am //

Dhane yena jito garvo yauvane manmatho jitaå /
   Tena m¹nu¬a-si, hena jita, ki, na mah»-tale //
Yena (= by the one who, he by whom), *dhane* (=in wealth, money matters), *garvaå* (=pride), *jitaå* (=conquered); *yena yauvane* (=in youthful age) *manmathaå* (= that which agitates the mind, i.e., the sexual urge), *jitaå* (=is overcome, suppressed); *tena* (=by that), *m¹nu¬a-si, hena = si, ha-sadŶ¶ena manu¬yeᵃa* (= lion-like, i.e., brave, human being); *mah»-tale* (=on the surface of the earth, i.e., the world) *ki, na jitam* ? *Sarvam eva jitam ity-arthaå /*

In the above verses, the usages like *bhukt¹å* (mas.), *taptam* (neu.) *tapt¹å* (mas.), *y¹taå* (mas.), *y¹t¹å* (mas.), *j»rª¹* (fem.), *j»rª¹å*(mas.), *adh»t¹* (fem.), *kÅtam* (neu.), *dattam* (neu.), *gatam* (neu.), *jit¹* (fem.), *jitaå* (mas.), *jitam* (neu.) are used. They are all the Past Passive Participles, derived from the verbal roots like *bhuj* (7 U.), *tap* (4 ¸), *y¹* (2 P.), *jÅ* (4 P.), *adhi+i* (2 ¸), *d¹* (3 U.), *gam* (1 P.), and *ji* (1 P.), respectively. All these usages denote the sense of Past Tense, and yet their forms are declined like the *a-k¹r¹nta* nouns. The subjects of the sentences contained in these verses are implied, and not actually used in them, and the words denoting the objects of the actions expressed by the verbal roots, are in the respective genders, and numbers. The Past Passive Participles agree with the objects in genders, cases and numbers.

In order to grasp this process, note the changes
that have taken place in the following sentences:

Aha, bhog¹n abhunajam /= I enjoyed the enjoyments. *May¹ bhog¹å bhukt¹å /* = The enjoyments were enjoyed by me. *Asm¹n bhog¹å_abhuñjan /* = The enjoyments consumed us. *Vayam bhogaiå abhujyanta /* = We were consumed by the enjoyments.

Now, note: In the first quarter of the first verse, there are two sentences, viz., *Bhogaå na bhukt¹å / Vayam eva bhukt¹å /* Of these two, the word *may¹* in the first sentence, and *bhogaiå* in the second one, are implied, but not expressed. In this way, there is the facility in Sanskrit for keeping implied sometimes the subject, sometimes the object, and sometimes the verb in such linguistic

meaning of the Past. The sense denoted in it is merely that the action has been completed by the doer.

When such Past Passive Participles are utilized, the sentence is always in the Passive construction, because the object, rather than the subject, of the action predominates in it, and the participle agrees with the object in the case and Number.

Now, sing aloud the following verses,
and read aloud their paraphrases:
Bhog¹ na bhukt¹ vayam eva bhukt¹
Tapo na tapta, vayam eva tapt¹å /
K¹lo na y¹to vayam eva y¹t¹å
Tå¬ª¹ na j»r¹¹ vayam eva j»r¹¹å //

Bhogaå (=enjoyments) *na bhukt¹å* (=were enjoyed), *vayam eva* (=we ourselves only) *bhukt¹å* (=are consumed, victimized)/ *Tapaå* (=austerity) *na taptam* (= was being painfully practiced), *vayam eva tapt¹å* (=have suffered). K¹laå (=time) na y¹taå (=passed), *vayam eva y¹t¹å* (=have passed away)/ *Tå¬ª¹* (=yearning, intense desire, thirst) *na j»r¹¹* (=have become worn out, decayed), *vayam eva j»r¹¹å* (=have perished, withered out).

Adh»t¹ na kal¹ k¹cin na ca kiñcit kåta, tapaå /
Datta, na kiñcit p¹trebhyo gata, ca madhura, vayaå //
K¹cit (=some, any) *kal¹* (=fine art) *na* (=not) *adh»t¹* (=learned, mastered) / *Kiñcit tapaå na kåtam* (=performed) / *P¹trebhyaå* (=to the deserving ones) *kiñcit na dattam* (=was given). *Madhuram* (=sweet) *vayaå* (=age, lifespan) *gatam* (=passed off) /

Jit¹ sabh¹ vastravat¹ mi¬-¹¶¹ gomat¹ jit¹ /
Adhv¹ jito y¹navat¹ sarva, ¶»lavat¹ jitam //
Vastravat¹ (=by one who was well-dressed) *sabh¹* (=assembly, gathering) *jit¹* (=was won over, conquered) / *Gomat¹* (=by one who possessed cows) *mi¬-¹¶¹* = *mi¬-am a¶itum ¹¶¹* (=desire of eating sweet food) *jit¹* / *Y¹navat¹* (=by one who owned a vehicle) *adhv¹* (=road of journey) *jitaå* / *˜»lavat¹* (=by one possessing character, a pious person) *sarvam* (=everything) *jitam* /

Yena   vivekaå janyate, yena sa, yamaå p¹lyate, yena dharmaå prak¹¶yate, yena mohaå nihanyate, yena, manaå niyamyate, yena rogaå nikåtyate, tad nirdhØta-kalma¬a, ¶¹stra, , bhavya-j»v¹n¹, (=bhavya-jivebhyaå), deyam /

Janyate – jan (4 ¸., j¹yate) *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing. = is born, generated. *P¹lyate- p¹l* (10 U., *p¹layati/p¹layate*) = *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing.is protected , maintained , sustained. observed. *Prak¹¶yate – pra+k¹¶* (1, 4 ¸.), *prak¹¶ate/ prak¹¶yate*) *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing.= is illuminated, made visible, displayed, manifested, revealed. *Nihanyate – ni+han* (2 P. ni*hanti*) *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing. = is destroted, removed, annihilated. *Niyamyate – no+yam* (1 P.. *niyacchati*) *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing.= is checked, controlled. *Nikåtyate – ni+ kåt* (6 P., *nikåntati*) *karma¹i,* Pre. Tense, Pra. Pu. Ek(=3rd Per.) Sing. = is cut, chopped off. *Deyam – d¹* (3 U., *dad¹ti, datte*) Potential Participle, neu. Nom. Sing.= should be given. *Bhavya-jiv¹n¹m = bhavy¹n¹, ¶re¬-h¹¹, pu¹ya-¶¹lin¹, _*(=of those who are suitable, proper, fit, auspicious righteous, fortunate. *J»v¹n¹,* (= of beings).since the Genitive Case ishere utilized in the sense of the Dative Case, the sens*e* intended is *Bhavya-j»vebhyaå* (=to the beings that are suitable, proper, fit, auspicious righteous, fortunate. *NirdhØta-kama¬am - niå¶e¬e¹a* (=completely) *dhØtam* (=has been washed away) *kalma¬am =p¹pa, = kala, kam* (= sin, blemish)*yena saå* (=one by whom).

Now, read aloud over again the above verses
keeping in view their meanings.

Just as in the Present Tense we can use the Present Participle (*vartm¹na-kådanta*), in the place of a verb in the active (*kartari*) construction, to express the sense of a continuing action, similarly, it is customary to use the Present Participle, in the place of a verb in the passive (*karma¹i*) construction, to express the sense of a continuing action. And there is some facility in it, since in these Present Participles have the termination ¹na or *m¹na*, which makes them *a-k¹r¹nta*, and they are declined like such other nouns. The

only difference here is that the medial adjunct -ya- is added after the verbal root for their formation. When such Passive Present Participles are used, the sentence construction is Passive (karmaᵃi), because the object predominates in it, and the verb agrees with it, in the Case and Number.

Now, read aloud the following sentences:

*Bh*Åty¹ *api ta eva, ye sampatter apek¬ay¹ vipattau sa-vi¶e¬a,   sevante,   samunnamyam¹n¹å sutar¹m avanamanti, ¹lapyam¹n¹ na sam¹n¹l¹p¹ j¹yante, st*Ø*yam¹n¹ na utsicyante, k¬ipyam¹ᵃ¹ n¹par¹dha,   gÅhᵃanti, ucyam¹n¹ na prat»pa, bh¹¬ante,   p*Å*cchyam¹n¹å   priya-hita,   vijñ¹payanti, an¹di¶yam¹n¹ kurvanti, kÅtv¹ na jalpanti, par¹kramya na vikatthante, kathyam¹n¹ api lajj¹m udvahanti, mah¹have¬u agrato dhvaja-bh*Ø*t¹ lak¬yante, d¹na-k¹le pal¹yam¹n¹ p*Å*¬-hato nil»yante, dhan¹t sneha, bahu manyante, j»vit¹t puro maraᵃam abhiv¹ñchanti, gÅh¹d api sv¹mi-p¹da-m*Ø*le sukha,*   ti¬-hanti /

Now read aloud the following explanation,
while trying to grasp the sense thereof:

Te + eva = only those. *Bh*Åty¹å + api* = the servants (worthy to be nourished) in fact. Here, Here, after every Passive Present Participle, the indeclinable *api* (=even though), and at the beginning of the sentence the predicate *uttam¹å manyante* (=are considered to be the best) is implied (*adhy¹h¹ryam*). *Sampatteå + apek¬aya* (=in comparison with the wealth). Sa-*vi¶e¬am* =*vi¶e¬a-r*Ø*peᵃa* = particularly. *Sam-un-namyam¹n¹å = samyag ucca-pade¬u sth¹pyam¹n¹å* = (properly promoted to higher positions). ¸lapyam¹n¹å = ¹l¹pa*, *kriyam¹ᵃ¹å* (= being talked to, addressed). *Sam¹n¹l¹p¹å = sam¹naå ¹l¹paå ye¬¹, te* (=those conversing on an equal level). *St*Ø*yam¹n¹å = stuti, kriyam¹ᵃ¹å* (=being praised). *Ut-sicyante = utseka-yukt¹å bhavanti = garva-yukt¹å bhavanti* (=become haughty, proudy). *K¬ipyam¹ᵃ¹å = ¹k¬epa, kriyam¹ᵃ¹å* (= being censured, scolded). *Ucyam¹n¹å = vacana, kriyam¹ᵃ¹å* (=being spoken to). *P*Å*cchyam¹n¹å = pra¶na, kriyam¹ᵃ¹å =* =Being asked). *An-¹di¶yam¹¹å = ¹desa, na kriyam¹ᵃ¹å* (= not ordered). *Kathyam¹n¹å = kathana, kriyam¹ᵃ¹å* (=being told, instructed). *Pal¹yam¹n¹å = pal¹yana, kriyam¹ᵃ¹å* (= running away, going

away). This sentence gives in a gist the essential qualities expected of an excellent servant.

Now, let us look at these passive Present Participle
from the point of view of grammatical analysis:

Sam-un-namyam¹n¹å = Passive Present Participle of the verbal root *nam* (1 P. *namati*) with the prefixes *sam* and *ud* =*sam + ud + nam*, 'to a good rise, to give a good lift' > *sam-un-nam + ya + m¹na = samun-namyam¹na* (mas.) – Nom. Pl. ¸*lapyam¹n¹å* = Passive Present Participle of the verbal root *lap* (1 P. *lapati*) with the prefix ¹ > ¹*lap* 'to speak to' > ¹*-lap + ya + m¹na = * ¹*lapyam¹na* (mas.) - Nom. Pl. *K¬ipyam¹ᵃ¹å* = Passive Present Participle of the verbal root *k¬ip* (4 P. *k¬ipyati*) 'to throw, cast, scold' > *k¬ip + ya + m¹ᵃa = k¬ipyam¹ᵃa* (mas.) - Nom. Pl. *Uccyam¹n¹h* = Passive Present Participle of the verbal root *vac* (2 P. *vakti*), 'to speak, relate' > *vac* (*uc*) + *ya + m¹n¹ = ucyam¹n¹* - Nom. Pl. *P*Å*cchyam¹n¹å* = Passive Present Participle of the verbal root *pracch* (6 P. *p*Å*cchati*) 'to ask, inquire' > *p*Å*cch + ya + m¹na = p*Å*cchyam¹na* (mas.) – Nom. Pl. *An-*¹*di¶yam¹n¹å* = Passive Present Participle of the verbal root *di¶* (6 U. *di¶ati/di¶ate*) with the prefix ¹ + *di¶* 'to order, instruct' > ¹ + *di¶ + ya + m¹na* - ¹*di¶yam¹na*; its negative > *na* ¹*di¶yam¹na = an + * ¹*di¶yam¹na* - Nom. Pl. *Kathyam¹n¹å* = Passive Present Participle of the verbal root *kath* (10 U. *kathayati/kathayate*)'to tell' > *kath + ya + m¹na = kathyam¹na* - Nom. Pl. *Pal¹yam¹n¹å* = Passive Present Participle of the verbal root *ay* (1 ¸. *ayate*) with the prefix *par¹* + *ay* = (*pal¹ + ay*) > *pal¹y* 'to go away, run off' > *pal¹yam¹na* – Nom. Pl. *Kriyam¹ᵃ¹å* = Passive Present Participle of the verbal root *kÅ* (8 U. *karoti/kurute*) 'to do' > *kÅ* (*kri*) + *ya + m¹na = kryam¹ᵃa*, Nom. Pl. In some of these cases the roots have undergone slight changes when followed by the adjuncts and tense terminations, and the consonant *n* in *m¹na* has been changed to ᵃ when it is preceded by either *k¬* or Å or *r*, as per the rules of coalescence.

Now, read aloud the above Sanskrit sentences,
keeping in view their meanings.

It is customary in Sanskrit to use the Past Passive Participle, rather than the verbal root in the Past Tense, to express the

denotes mere action, (*bh¹va-v¹caka*) irrespective of any Person and Number. And, since they are used as adjectives. they have to agree syntactically with the substantive in Gender, Case and Number, as for instance, *neyam* agrees with *cittam,* while *kartavyaå* agrees with *sañcayaå.* These adjectival forms can be used in different Cases and Numbers, as would be needed so as to agree syntactically with those of the substantive concerned.

In the case of the forms like, *hara^a»yam, ucc¹ra^a»yam, smara-^a»yam, tara^a»yam,* etc., the termination *–an»ya* is applied. Thus, *hara^a»yam= hÅ (har)+an»ya+am /ucc¹ra^a»yam= ut+car+ an»ya + am.*

And, in the case of the forms like *geyam, dhyeyam, neyam* and *deyam,*the termination *–ya* is applied. Thus, *gai+ya+am= ge+ya+am / N»+ya+am=ne+ya+am / D¹+ya+am=de+ya+am.*

P¹ªini mentions in all four terminations, viz., *-tavya -tavyat, -an»yar,* and *-yat* to be applied to a root to derive a Potential Participle from it. These derivative forms are thus distinguished as adjectival forms, from the regular verbal forms of the roots in the Potential Mood.

bhÅtavat, anusÅtavat, pa-hitavat, likhitavat, sak¬itavat, dØ¬itavat, etc., are formed, and their adjectival forms like *bhuktav¹n, bhØktavantau, bhuktavantaå,* etc., are declined in various Cases and Numbers. Such a Past Participle, whether Active or Passive serves as an adjective of some noun or pronoun used as the subject of a sentence. Thus, they are the adjectives derived from verbal roots and denote sense of their the Past Tense.

We have noted that the base of the Past Passive Participle ends in *–ta,* while that of the Past Active Participle ends in *–tavat.* In the P¹ªinian terminology, these terminations are mentioned as *–kta* and *–ktavatu,* respectively, and P¹ªini calls both these terminations jointly by the name *Ni¬h¹,* and the words formed by affixing these terminations are known as *Kt¹nta* and *Ktavanta,* or jointly as *Ni¬h¹nta.*

Since the Past Passive Participles are *a-k¹r¹nta,* they are declined like the *a-k¹r¹nta* nouns like *r¹ma,* and since the Past Active Participles are *ta-k¹r¹nta,* they are declined as *ta-k¹r¹nta* nouns like *bhavat.*

Now let us see, by way of specimens, the declension of the *ta-k¹r¹nta* noun *bhuktavat*, both in Masculine and Neuter:

Bhuktavat (M.)

Case	Sing.	Du.	Plu.
Pra./ Nom.	*bhuktav¹n*	*bhuktavatau*	*bhuktavantaå*
Sa, ./Voc.	*bhuktavat*	*bhuktavatau*	*bhuktavantaå*
Dvi./ Acc	*bhuktavantam*	*bhuktavatau*	*bhuktavantaå*
TÅ./ Instr.	*bhuktavat¹*	*bhuktavadbhy¹m*	*bhuktavadbhiå*
Catu./ Dat.	*bhuktavate*	*bhuktavadbhy¹m*	*bhuktavadbhyaå*
Pañ./ Abl.	*bhuktavataå*	*bhuktavadbhy¹m*	*bhuktavadbhyaå*
¦a¬./ Gen.	*bhuktavataå*	*bhuktavatoå*	*bhuktavat¹m*
Sapt./ Loc.	*bhuktavati*	*bhuktavatoh*	*bhuktavatsu*

Bhuktavat (N.)

Case	Sing.	Du.	Plu.
Pra./ Nom.	**bhuktavat**	**bhuktavat»**	**bhuktavanti**
Sa, ./Voc.	**bhuktavat**	**bhuktavat»**	**bhuktavanti**
Dvi./ Acc	**bhuktavat**	**bhuktavat»**	**bhuktavanti**
Tå./ Instr.	bhuktavat¹	bhuktavadbhy¹m	bhuktavadbhiå
Catu./ Dat.	bhuktavate	bhuktavadbhy¹m	bhuktavadbhyaå
Pañ./ Abl.	bhuktavataå	bhuktavadbhy¹m	bhuktavadbhyaå
¦a¬./ Gen.	bhuktavataå	bhuktavatoå	bhuktavat¹m
Sapt./ Loc.	bhuktavati	bhuktavatoh	bhuktavatsu

Now, note: Among the Neuter forms, only those of the Nominative, Vocative and Accusative Cases differ from those of the Masculine forms, while the rest of them are just similar. We should only remember this fact, so as to preclude the necessity of remembering the forms of the rest of the Cases separately.

Now, read aloud the following Sanskrit paragraphs, trying to grasp the meanings of the sentences therein:
Nidr¹nte bhagavataå smara ͣa, , pr¹tar dev¹n¹m arcana, , s¹dhu-puru¬ebhyaå pra ͣmaå. pram¹debhyo vir¹maå, sarvasyopak¹raå, ¶ucir vyavah¹raå, sat-p¹tra-d¹ne ratiå, dharma-k¹rye¬u matir ityeva sat-puru¬ ͣ¹, sthitiå /

In the above sentence, the words in the Nominative, Genitive and Locative are used. By joining the phrase **ity eva** (=thus verily), with other parts of this sentence we can formulate eight separate sentences, e.g., **Nidr¹nte bhagavataå smara ͣam ityeva sat-puru¬ ͣ¹, sthitiå / Pr¹tar dev¹n¹m arcanam ityeva sat-puru¬ ͣ¹, sthitiå /**

smara ͣa, kartavyam=should be remembered. Bhava-jalam=water of the (ocean in the form of the cycle of) births. Tara ͣ»yam= should be crossed over (by swimming).

Geya, g»t¹-n¹ma-sahasra, dhyeya, ¶r»pati-røpam ajasram / Neya, sajjana-sa¡ge citta, deya, d»na-jan¹ya ca vitta, //
     Vocabulary: Geyam= should be sung. G»t¹-n¹ma-sahasram = the Bhagavad-g»t¹ and the Vi¬ ͣu-sahasra-n¹ma. Dhyeyam= dhy¹na, kartavyam= should be meditated upon. Røpam= the handsome form. Ajasram= constantly. Neyam = should be led to. Sa¡ge= in the vicinity. Cittam= mind. Deyam= d¹na, kartavyam= should be given, donated. D»na-jana=a poor person. Vittam=dhanam= money.
     Coalescence: -røpam+ajasram (m+a=ma).
     In the above verses, the usages, viz., gantavyam, sth¹- tavyam, vaktavyam, d¹tavyam, bhoktavyam, kartavyaå, hara ͣ»yam, uccara- ͣ»yam, smara ͣ»yam, tara ͣ»yam, geyam, dhyeyam, neyam and deyam, are the forms of the Potential Participle. They are derived from the Sanskrit verbal roots, gam, sth¹, vac, d¹, bhuj, kå, hå, ut+car, små, tå, gai, dhyai, n», and d¹, respectively.

     It should be noted that these forms denote the sense, like gacchet, ti¬-het, ucy¹t, dey¹t, bhuñjet, kury¹t, haret, uccaret, smaret, t»ry¹t, gey¹t, dhy¹y¹t, n»y¹t, dey¹t, respectively, in the Potential Mood of the respective verbal roots. Here, in the above verses, since only the sense of the action is intended to be conveyed irrespective of any Person and Number, the form of the Potential Participle of the root are used. But, when the sense of the action denoted by the verbal root is to be conveyed with reference to particular Person and Number, the verbal forms in the Potential Mood, as shown above, are used.

     Now. Let us understand the grammatical analysis of these verbal forms: Gantavyam= gam+tavya+am / (m+t=nt). Sth¹tavyam=sth¹+tavya+am /Here, the termination tavya of the potential Participle is applied to the root.

     Since all these forms are supposed to be of Neuter Gender, the Case termination of the Nom. Sing. –am is suffixed to it, because it

Pañcabhiå janaiå militv¹ saha gantavyam / **Pañchbhiå puru¬aiå ekibhØya saha sth¹tavyam / Pañchbhiå naraiå ekatr»bhØya saha vaktavyam / Pañchbhiå m¹nu¬aiå yad¹ etat sarva, saha kriyate tad¹ kim api duåkha, na bhavati /**

Vocabulary: **Pañchbhiå**=by five. **Saha**=together. Gantavyam= should go. Janaiå=puru¬aiå=naraiå=m¹nu¬aiå= per- sons. Sth¹tavyam= should stay. Vaktavyam= should speak.

D¹tavya, bhoktavya, sati vibhave sañcayo na kartavyaå / Pa¶yantu madhukar»[a 1]*, sañcitam artha, haranty anye //*
Yad¹ vibhavaå samÅddhi asti tad¹ d¹tasvya, d¹na, kara[a]*»yaå, , bhoktavya, bhogaå kara*[a]*»yaå, kin-tu vÅth¹ nirarthaka, sañcayaå sa¡grahaå na kartavyaå / Pa¶yantu bhavantaå sarve jan¹å / Madhukaryaå madhumak¬ik¹å madhu-pu-ake vÅth¹ madhunaå sañcaya, kurvanti, yatå t¹å tan-madhu na tu svaya, bhuñjanti, na ca kasmai-cid api yacchanti / Ata eva te¬, puru¬¹rthena sañcita,* **madhu- rØpm artha, dhana, vy¹dh¹å lubdhak¹å haranti /**

Vocabulary: *D¹tavyam*=should be given away, donated. *Bhoktavyam*=should be enjoyed. *Sati vibhave*= when there is property. *Sañcayaå*= hoard, accummulation. *Kartavyaå*=should be done. *Pa¬yantu*= (you all) see, mark. *Madhukar»*[a 1]*, =* of the honey-bees. *Haranti*= take away. *Anye*=others.

Coalescence: *Sañcayaå+na (aå+na=o na) /Sañcitam+n artham (m+a=ma)/ Haranti+anye*(i+a=y).

New forms: *Pa¶yantu*= Imperative 3rd Per. Pl. of the Sanskrit verbal root *dŶ* (1 P. 'to see'). Haranti= Pre. 3rd Per. Pl. of the root hÅ (1 U. 'to take away, deprive of.').

Kasyacit kim api no hara[a]**»ya,**
Marma-v¹kyam api noccara[a]**»yam /**
˜r»pateå pada-yuga, smara[a]*»ya,*
L»lay¹ bhava-jala, tara[a]**»yam //**
Kasya-cit= of any body. *Kim-api*= anything. *No*= not. *Hara-*[a]*»yam*= should not be taken away, stolen. *Marma-v¹kyam*= marm¹- ghÆta-janakam vacanam=statement that hurts vitally. *Ucc¹ra*[a]*»yam =* should be uttered. *˜r»pateå*=Lak¬m»-pateå=Vi¬°oå=of the Lord Vi¬°u. *Pada-yugam*=Cara*[a]*-yugmam=pair of feet. *Smara*[a]*»yam=*

New Forms: *Bhagavataå*= Gen. Sing. of *bhagavat* (M.).
Coalesence: *Pr¹taå+dev¹n¹m+arcanam (å+d=rd, m+a= ma) / Pran¹debhyaå+ vir¹maå (aå+v=ov / Sarvasya upak¹raå (a+u=o / ˜uciå+vyavah¹raå (å+v=rv) / Matiå+iti_eva / (å+i=ri, i+e=ye) /*

SØrya, vin¹ dina, na hi / Pu[a]**ya, vin¹ sukha, na hi / Suputra, vin¹ kula, na hi / Guru, vin¹ vidy¹ na hi / Dana, vin¹ k»rtir na hi / Bhojana, vin¹ tÅptir na hi / S¹hasa, vin¹ siddhir na hi / Udyama, vin¹ dhana, na hi / Kula-str», vina gÅha, na hi / VŬ°¡ I, vina subhik¬a, na hi / Håïaya-¶uddhi, vin¹ dharmo na hi / Jñ¹na, vin¹ muktir na hi /**

In each of the above sentences, we find that the indeclinable **vin¹** has been used with the nouns in the Accusative Case, and there is another noun in the Nominative Case, while the verb, like **bhavati, asti,** or **vartate,** though not actually mentioned, is implied or understood.

Vocabulary: *Udyama* = endeavour, effort. *Kula-str»*= a woman of good family. *VŬ-I*=rain. *Subhik¬a* = the condition in which the alms are easily obtained, i.e., abundance of food. *Håïaya-suddhi* = purity of heart. *Mukti*= liberation.

Suvacanena maitri, indu-dar¶anena samudraå, ¶Å¡ g¹re[a]**a r¹gaå, vinayena gu**[a]**aå, d¹nena k»rtiå, udyamena ¶r»å, satyena dharmaå, abhy¹sena vidy¹ ny¹yena r¹jyam, aucityena mahattvam, aud¹rye**[a]**a prabhutva, , k¶amay¹ tapaå, bhojanena ¶ar»ra, , l¹bhena lobhaå, durvacanena kalahaå, n»ca-sa¡gena duå¶»lat¹, upek¬ay¹ ripuå, ku-umba-kalahena duåkham, a¶¶aucena d¹ridryam, apathyena rogaå, asanto¬e**[a]**a tŬ**[a 1]**, vyasanena vi¬ayaå vardhate //**

Vocabulary: Indu = the Moon. **˜Å¡ g¹ra**= amorousness. **R¹ga**= attachment. **Vinaya** = modesty. **Ny¹ya**= justice. **Aucitya**= propriety. **Aud¹rya**= generosity. **K¬am¹**= forgiveness. **Kalaha**= quarrel. **Duå¶»lat¹**=proneness to evil behaviour. **A¶¶auca**= impurity. **Apathya**= unwholesome (food or conduct). **Asanto¬a**= dissatisfaction. **Vyasana**= addiction.. **Vi¬aya**=sexual urge. **Vardhate** = Pre. 3rd Per. Sing. of the root **vÅdh** (=to grow, to increase, to augment).

with each of the phrases, we can formulate as many independent sentences, e.g., *Suvacanena maitri vardhate/ Indu-dar¶anena samudraå vardhate /*

Satpuru¬aå paropak¹r¹y¹vatarati / Suvar^aa, par¹la¡k¹r¹ya t¹pa-t¹©an¹dika, sahate / Aguruå para-saurabhy¹ya d¹ha, sahate / KarpØra, para-saugandhy¹ya mardana, sahate / Candana, para-t¹popa¶¹ntaye ghar¬a^aa, sahate / KastØrik¹ para-patra-bha¡g»-kÅte kartana, sahate / T¹mbØla, para-ra¡g¹ya carva^aa, sahate / Dadhi par¹rtha, vilo©ana, sahate / Mañji¬h¹ para-vastra-rañjan¹ya ku--ana-kha^a©an¹ni sahate / Søryaå par¹rtham eva udgacchati, Jaladharaå paropak¹r¹yaiva var¬ati / Sarit¹å par¹rtham eva vahanti / VÅk¬¹å paropak¹r¹rtham eva phalanti /

In the above sentences, the nouns in the Nominative and Dative Cases are used.
Coalescence: *paropak¹r¹ya + avatarati (a + a = ¹) / par¹rham + eva (m + e = me) / paropak¹r¹ya + eva (a + e = ai)/*

Vocabulary: *Para* = other. *Upak¹ra* = doing good, benevolence. *Ala¡k¹ra* = decoration. *T¹pa* = heat, **grief**. *T¹©ana + ¹di* = beating, and etc.. *Sahate* = 3rd Per. Sing of the root *sah* (1. ̣. 'to suffer'. *Saurabhya* = *saugandhya* = making fragrant, scenting. *D¹ha* = burning. **Upa¶¹nti** = calming. **Ghar¬^aa** = rubbing, friction. **Mardana** = pounding, messaging. **Patra-bha¡g»** = picture designs (drawn on various limbs for decoration). **KÅte (ind.)** = for the sake of. **Kartana** = cutting. **Ra¡ga** = colouring. **Vastra-rañjana** = dying cloth. **Carva^aa** = Chewing. **Vilo©ana** = *mathana* = hurning. **Ku--ana** = beating, thrashing. **Khan©ana** = breaking, crushing. **Udgacchati** = 3rd. Per. Sing. of the root *ud + gam* (*gacch*, 1 P.)*)* 'to rise'. *Var¬ti* = 3rd Per. Sing. of the root *vÅ¬* (1 P.) 'to rain'.

Tasm¹d ¹tmanaå ¹k¹¶aå sambhØtaå / ̣k¹¶¹d v¹yuå / V¹yor agniå / Agner ¹paå / Adbhyaå pÅthiv» / Påthivy¹å o¬adhayaå / O¬adhibhya annam / Ann¹t puru¬aå / Sa v¹ e¬a puru¬o 'nna-rasamayaå /

Hari (m.) = God Vi¬^au

	Sing.	Du.	Pl.
Pra./Nom.	*hariå*	*har»*	*harayaå*
Sa, ./Voc.	*hare*	*har»*	*harayaå*
Dvi./Acc.	*harim*	*har»*	*har»n*
TÅ./Instr.	*hari^a¹*	*haribhy¹m*	*haribhiå*
Cat./Dat.	*haraye*	*haribhy¹m*	*haribhyaå*
Pañ./Abl.	*hareå*	*haribhy¹m*	*haribhyaå*
¦a¬./Gen.	*hareå*	*haryoå*	*har»^a¹m*
Sap./Loc̣.	*harau*	*haryoå*	*hari¬u*

Sth¹^au (m.) = God ˜iva

	Sing.	Du.	Pl,
Pra./Nom.	*sth¹^auå*	**sth¹^aØ**	*sth¹^aavaå*
Sa, ./Voc.	**sth¹^ao**	**sth¹^aØ**	*sth¹^aavaå*
Dvi./Acc.	*sth¹^aum*	*sth¹^aØ*	*sth¹^aØn*
TÅ./Instr.	*sth¹^aun¹*	*sth¹^aubhy¹m*	*sth¹^aubhiå*
Cat./Dat.	**sth¹^aave**	**sth¹^aubhy¹m**	**sth¹^aubhyaå**
Pañ./Abl.	**sth¹^aoå**	**sth¹^aubhy¹m**	**sth¹^aubhyaå**
¦a¬./Gen.	*sth¹^aoå*	*sth¹^avoå*	*sth¹^aØn¹m*
Sap./Loc.	*sth¹^aau*	*sth¹^avoå*	*sth¹^au¬u*

Here, the apparent difference between the forms of these two nouns is that while in the case of *Hari* the final vowel *i* is replaced by its gu^aa equivalent *e*, and being coalesced with the following vowel they are changed to *ay*. And, in the Gen. pl. the *n* changed to ^a. In the case of the noun *Sth¹^au* the final vowel *u* is replaced by its gu^aa equivalent *o*, and being coalesced with the following vowel they are changed to *av*.

Now, sing aloud rhythmically the following verses, trying to grasp their meanings:
Pañchbhiå saha gantavya, sth¹tavya, pañchbhiå saha /
Pañchbhiå saha vaktavya, na duåkha, pañchbhiå saha //
Herein, the nouns in the **Nominative** and **Instrumental** are used, and with every phrase, the verb *vardhate* is implied. By joining it

Madhu (neu.) = honey.

	Sing.	Du.	Pl.
Pra./Nom	madhuå	madhØ	madhavaå
Sa, ./Voc.	madho	madhØ	madhavaå
Dvi./Acc.	madhum	madhØ	madhavaå
Tå./Instr.	madhn¹	madhubhy¹m	madhubhiå
Cat./Dat.	madhne	madhubhy¹m	madhubhyaå
Pañ./Abl.	madhunaå	madhubhy¹m	madhubhyaå
¦a¬./Gen.	madhunaå	madhunoå	madhØn¹m
Sap./Loc.	madhuni	madhunoå	madhu¬u

On comparing these forms, we find that **the difference is much more in the forms of the Nominative, Vocative and the Accusative cases. The forms in the Instrumental are similar. The dual and plural forms of the Dative, Ablative, Genitive and the Locative cases, too, are similar.** But the singular forms of these four cases are slightly different from each other, as between *gurave* and *madhne*, *guroå* and *madhunaå*, *gurau* and *madhuni*. From the point of view of grammatical analysis, **the final u of guru is replaced by its guᵃa vowel o, before terminations of these cases** and it coalesces with them. Thus, *guru + e = guro + e*(Dat.) = *gur-av + e* = *gurave* / *guru + as* (Abl. & Gen.) = *guro + as = guro-s* (by elision of *a*) *guroå* / *guru + i = guro + i = gura* (*o>a*) + *i* (*e>au*) = *gurau*. **But in the case the word madhu, the num-¹gama (i.e., n) is added before these cases terminations.** Thus, *madh + n + ¹* (Instr.) = *madhun¹* / *madhu + n + e*(Dat.) = *madhune* / *madhu + n + as* (Abl.-Gen.) = *madhunaå* / *madhu + n + i = madhni* . This Paᵃinian analysis is for subtle logic of the grammatical understanding.

Now, let us compare and contrast the forms of the *i-k¹r¹nta* (mas.) nouns with those of the *u-k¹r¹nta* (mas.) nouns:

In the above sentences, the nouns in the Ablative and Nominative are used, and the verb *sambhØtaå* in all them, but the last one is implied; in the last one the verb *bhavati*, or *asti*, or *vartate* is implied.

Vocabulary: ¸tmanaå= Abl. Sing. of ¹tman (m.) =from the Self. V¹yoå=Abl, Sing. of v¹yu (m.)= from the wind. Agneå=Abl. Sing. of agni (m.) = from the fire. Adbhyaå= Abl. Sing. of ap (f.)= from the waters. PÅthivy¹å= Abl. Sing. of pÅthiv» (f.)= from the earth. O¬adhibhyaå= Abl. Sing. of O¬adhi (f.)= from the plants. Ann¹t = Abl. Sing. of anna (n.) = from grains. Rasa (m.)= juice.

Coalescence: Tasm¹t+ ¹tmanaå (-t+ ¹-=-d¹-) / ¹k¹¶¹t+ v¹yuå (t+v=dv) / In V¹yoå+agniå and Agneå+ ¹paå (oå+a=ora, eå+ ¹=er¹) / PÅthivy¹å+o¬adhayaå **(¹å+o= ¹ o) /** O¬adhayaå+ annam (aå+a=a a) / Puru¬aå + **anna**-rasamaya (aå+a=o')/

Sukhasya mØla, dharmaå / Dharmasya mØlam arthaå / Arthasya mØla, r¹jyam / R¹jyasya mØla indriya-jayaå / Indriya-jayasya mØla, vinayaå / Vinayasya mØla, vÅddhopasev¹ / VÅddhopasev¹y¹ mØla, vijñ¹nam / Vijñ¹nen¹tm¹na, samp¹dayet /

Coalescence: MØlam+ arthaå (-m+a-=-ma-) / - mØlam+ indriya- (-mi-) / -sev¹y¹å+ mØlam (-¹å+m-=¹ m-) /Vijñ¹nena+ ¹tm¹nam+sam-(-a+ ¹=¹, am+sa=a, sa). –sev¹y¹å+mØlam (¹å+ mØ=¹ mØ)/

Vocabulary: MØlam = Root, source, cause. Våddhopa-sev¹y¹å= Gen. Sing. of the compound noun vÅddhopasev¹ (f.)= Of the service to aged people. ¸tmanaå =Gen. Sing. of the noun ¹tman (m.)= Of the Self. Samp¹dayet= Causal Potential 3ᵈ Per. Sing. of the root sam+pad (4 ¸.)= One should accomplish.

Compounds: R¹jya-mØlam =r¹jyasya+mØlam /Indriya-jayaå = Indriyᵃ¹, jayaå / VÅddhopasev¹ = vÅddhasya upasev¹ /

Nakula-sarpayoå, jala-vai¶v¹narayoå, deva-daityayoå, s¹rameya-m¹rj¹rayoå, si, ha-gajayoå, vy¹ghra-gavoå, k¹ka-ghØkayoå, paª©ita-mØrkhayoå, pativrat¹-svairiªyoå, sajjana-durjanayoå sahaja, vaira, bhavati /

Divasa-r¹tryoå, sØrya-khadyotayor, ha, sa-bakayor, hasti-gardhabhayoå, si, ha-¶Åg¹layoå, r¹ja-ra¡ kayoå, tath¹ samyaktva-mithy¹tvayor mahad antara, bhavati /

In the sentences of both the above paragraphs, the Genitive Dual forms of the compound nouns are used, and, after every form in the dual in the first paragraph, the verbal phrase **sahaja, vaira, bhavati** is implied, while after those in the second paragraph, the verbal phrase **mahad antara, bhavati** is implied. On repeating these verbal phrases, respectively, in the sentences of the respective paragraphs, we can formulate as many independent sentences as there are dual forms, e.g., *Nakula-sarpayoå sahaja, vaira, bhavati / Divasa-r¹tryor mahad antara, bhavati /* (=There is a great difference between the day and the night.) and so on.

Coalescence: *-r¹tryoå+mahat (-oå+ma=orma). Mahat+antaram (t+a=da).*

Vocabulary: *Nakula* (m.) = mongoose. Sarpa (m.)= snake. *Vai¶v¹nara* (m.)= fire. Daitya (m.) =demon. S¹rameya (m.)=dog. M¹rj¹ra (m.) =cat. Si, ha (m.)= lion. Gaja (m.)= hastin (m.)= elephant. Vy¹ghra (m.)= tiger. Gau (m.)= bull. K¹ka (m.)= crow. GhØka (m.)= owl. Pativrat¹ (f.)= chaste woman. Svairiª» (f.)= wanton, unchaste woman. Sahaja (mfn.) =natural. Vaira (n.) = enmity. Khadyota (m.) =glow-worm. Ha, sa (m.) =swan. Baka

ompounds: *Nakula-sarpayoå=nakulaå ca sarpaå ca nakula-sarpau, tayoå / Jala-vai¶v¹narayoå = Jala, ca vai¶v¹naraå ca nakula-vai¶v¹narau, tayoå / Vy¹ghra-gavoå=vy¹ghraå ca gauå ca vy¹ghra-gavau, tayoå / Pativrat¹-svairiªyoå=Pativrat¹ ca svairiª» ca, tayoå / Divasa-r¹tryoå= divasaå ca r¹tr» ca, tayoå / Samyaktva-mithy¹vayoå= samyaktva, ca mithy¹tva, ca, tayoå /*, and so on.

in the dual forms of the Nominative, Locative and Accusative cases, the medial one is long in the plural forms of those cases.

Here it should also be remembered that the forms of the popular neuter words like *ak¬i* (=eye), *asthi* (=bone) and *sakthi* (=thigh) are also declined in accordance with those of the noun *dadhi*, e.g., in Instr. Sing. *ak¬ª¹/asthn¹/sakthn¹*, in Dat. Sing. *ak¬ªe/ asthne/ sakthne*, in Abl. and Gen. Du. *ak¬ªoå/asthnoå/ sakthnoå*, in Gen. Pl. ak¬ª¹m/asthn¹m/sakthn¹m. **Since this type of forms were popular in the usage in Sanskrit, P¹ªini justified them grammatically by showing them by way of the exception to the general rule.**

The difference between **the masculine and** the neuter forms of the *i-k¹r¹nta* nouns is limited to those of the Nominative, Vocative ans Accusative cases only. The Vocative Singular and those of all other cases are similarly declined, as for instance:

	Sing.	Du.	Pl.
Pra./Nom.	*hari* (m.)/*v¹ri* (n.)	*har»* (m.)/*v¹riª»*(n.)	*harayaå*(m.)/ *v¹rªi*(n.)
Sa, /Voc.	*hare* (m.)/*v¹re*(n.)	*har»* (m.)/*v¹riª»*(n.)	*harayaå* (m.)/ *v¹riª»*(n.)
Dvi./Acc.	*harim*(m.)/*v¹ri* (n.)	*har»* (m.)/*v¹riª»*(n.)	*harªn*(m.) / *v¹riª»*(n.)

Now, let us compare and contrast the forms of the u-k¹r¹nta nouns **guru** (mas.) and **madhu** (neu.):

Guru (mas.) = preceptor/teacher.

	Sing.	Du.	Pl.
Pra./Nom.	*guruå*	*gurØ*	*guravaå*
Sa, ./Voc.	*guro*	*gurØ*	*guravaå*
Dvi./Acc.	*gurum*	*gurØ*	*gurØn*
T尪./Instr.	*guruª¹*	*gurubhy¹m*	*gurubhiå*
Cat./Dat.	*gurave*	*gurubhy¹m*	*gurubhyaå*
Pañ./Abl.	*guroå*	*gurubhy¹m*	*gurubhyaå*
¦a¬./Gen.	*guroå*	*gurvoå*	*gurØª¹m*
Sap./Loc.	*gurau*	*gurvoå*	*guru¬u*

Pañ./Abl.   muneå   munibhy¹m   munibhiå

¦a¬./Gen.   muneå   munyoå   mun»n¹m

Sap./Loc.   munau   munyoå   muni¬u

Pati (mas.)

	Sing.	Dual	Plu.
Pra./Nom.	patiå	pat»	patayaå
Sa, ./Voc.	pate	pat»	patayaå
Dvi./Acc.	patim	pat»	patayaå
Tå./Instr.	paty¹	patibhy¹m	patibhiå
Catu./Dat.	patye	patibhy¹m	patibhiå
Pañ./Abl.	patyuå	patibhy¹m	patibhiå
¦a¬./Gen.	patyuå	patyoå	pat»n¹m
Sap./Loc.	patyau	patyoå	pati¬u

Note: Among the forms of these two *i-k¹r¹nta* nouns in masculine gender **there is no difference in the case of the endings in the dual and plural numbers. And even in the singular, there is only slight difference between the endings of the forms of the cases from the Instrumental to the Locative,** as between *munin¹* and *Paty¹*, *munaye* and *patye*, *muneå* and *patyuå*, *munau* and *patyau*. **But when the noun *pati* occurs as the last member in a compound, its forms are found to be just like those of the noun *muni*,** as for instance in the case of the compound noun *bhØpati* (=*bhuvaå pati*=master of the earth=king). Thus, we have *munin¹* and *bhØpatin¹*, *munaye* and *bhØpataye*, *muneå* and *bhØpateå*, *munau*

LESSON 11
(*Ek¹da¶aå P¹-haå*)

Read the following Sanskrit sentences aloud, trying to grasp their meanings:

Kup¹trasya vidy¹ våth¹, ku¶i¬¹ya vrata, våth¹, dhan¹©hye d¹na, våth¹, Ø¬are upta, våth¹, munaye ¹bhara°¹ni våth¹, andhasya prek¬a°»yaka, våth¹, badhirasya g»ta, våth¹, madyape¬u sadupade¬o våth¹ bhavati /

Par¹rthe mara°a, ¶l¹ghya, , d¹ne d¹ridrya, ¶l¹ghya, , tapasi kå¶at¹ ¶l¹ghy¹, vidy¹rthe laghutva, ¶l¹ghya, , pathikopabhoge phal¹ni ¶l¹ghy¹ni, paropabhoge ta©¹gasya ¶o¬aå ¶l¹ghyo bhavati /

In the sentences of the first paragraph, the forms of the respective nouns in the Nominative, Dative, Genitive and Locative are used, and with every phrase the verb *bhavati* is implied. By repeating it with each phrase, new independent sentences can be formed.

In the sentences of the second paragraph, the forms of the adjective *¶l¹ghya* have been modified in accordance with the gender and the number in which the subject is used. The implied verb *bhavati* has to be modified in according to the number in which the subject is used.

Vocabulary: *Våth¹* (ind.)= useless. *¿¬ara* = salty land. *Uptam* = that which is sowed. *Prek¬a°»yakam* = drama. *Badhira* = a deaf person. *Madyapa* = drunkard. *Par¹rthe*=for the sake of others. *Mara°am* = death. *¯l¹ghya* = worthy, commendable. *D¹ridryam*= poverty. *Kå¶at¹*= leanness, emaciation, slenderness. *Laghutvam*= smallness, littleness, levity. *Pathikopabhoga* = eating by the travelers. *¯o¬a*= being dried up.

Compounds: *Kup¹tram*= *kutsitam* (= contemptible, censurable, low, dirty) *p¹tram* (= fit, worthy, deserving person). *Ku¶i¬yaå*=

kutsitaå, tasmai. *¶i¬yaå* = censurable disciple, student. *Dhan¹©hye=dhanena ¹©hyaå, tasmin=* (rich, wealthy). *Madyapaå= madya, pibati iti asau. Sadupade¶aå = samyak upade¶aå =* good advice. *Par¹rthe = parasya arthe* (=for the sake of). *Pathikopabhoge = pathikaiå upabhogaå* (= for use, enjoyment), *tasmin.*

New Forms: *Uptam=* Nom. Sing. of the neu. P.P.P. *upta* derived from the root *Vap* (1 U.) 'to sow, scatter, weave, cut, shave'. *Munaye=* Dat. Sing. of the *i-k¹r¹nta* noun *Muni* (m.). *Tapasi =* Loc. Sing. of the *sa-k¹r¹nta* noun *Tapas* (n.). *Sarasaå =* Gen. Sing. of the *sa-k¹r¹nta* noun *Saras* (n.).

Note: In the lessons so far we find that the forms of the *¹-k¹r¹nta, i-k¹r¹nta, »-k¹r¹nta* and *u-k¹r¹nta* nouns, in masculine, feminine or neuter gender, such as *k¬am¹* (fem.), *vidy¹* (fem.), *k»rti* (fem.), *duå¶lat¹* (fem.), *muni* (mas.), *siddhi* (fem.), *¶uddhi* (fem.), *tÅpti* (fem.), *upa¶¹nti* (fem.), *vÅ¬-I* (fem.), *mukti* (fem.), *kulastr»* (fem.), *maitr»* (fem.), *¶r»* (fem.), etc., have been used. Out of them we have seen the forms of the *¹-k¹r¹nta* noun *Ram¹* (fem.) by way of specimen, in the 8th lesson. Please, recollect them.

Now, let us see and compare the forms the two *i-k¹r¹nta* nouns *Muni* (mas.) and *Pati* (mas.), by way of specimen

Muni (mas.)

	Sing.	Dual	Plu.
Pra./Nom.	muniå	mun»	munayaå
Sa, ./Voc.	mune	mun»	munayaå
Dvi./Acc.	munim	mun»	munayaå
TÅ./Instr.	munin¹	munibhy¹m	munibhiå
Catu./Dat.	munaye	munibhy¹m	munibhiå

and *bhØpatau.* Here we find a slight diversion from the general rule. **In the Pa³inian terminology, the general rule is called the *Utsarga* and the slight diversion from it, i.e. the option, as the *Apav¹da.*** Such and *apav¹da* is found in the forms from the *TÅt»y¹* to the *Saptam» vibhaktis.*

Looking from the point of view of grammatical analysis, *Muni+¹* (Intr. Sing.)> *muni+n+¹=munin¹* / Here the *nu ¹gama*(i.e. *n*) is inserted before the case termination *¹.* In *muni+e* (Dat. Sing.) > *mune+ e=munay+ e > munaye,* the final *i* vowel of noun *muni* has been replaced by its *gu³¹de¶a* (i.e , *e*), and as per the rules of coalescence *e* followed by any vowel is replaced by *ay.* In *muni+as* (Abl. & Gen. Sing.) > *mune+s* (by *purva-rØpa ek¹de¶a e+a= e*) and then *s* replaced by *visarga* (:= å)> *muneå* / In *muni+i* (Loc. Sing.) > *mune+i* (by *gu³¹de¶a*)> *mune+au* (as per *sv¹di-sandhi*) > *muna+au =munau.* (The *gu³¹de¶a* is due to the fact that in the P¹³inian terminology, the terminations of the cases from Dative to Locative Singular, viz., *¡e, ¡as, ¡as, ¡i,* are *¡it,* i.e. having a *¡* as indicatory (*it*) sound. But in the case of the forms of the noun *pati* (mas.), *pati+¹ > pat-y+¹* (by *ya³-¹de¶a*) = *paty¹.; pati+as > > paty+us* (replacement of *a-k¹ra* of the termination) > *patyuå* (by *u-k¹ra,* of *s* by *visarga*). In pati+i > paty+i >(by *ya ³¹de¶a*)> *pate+au* (as per *sv¹di-sandhi*) > *paty+au =patyau.*

One should remember here that these forms are not formulated and popularized by anybody like a grammarian or so. Language is inherited from the mother and other elders. Grammarian's task is only to offer an analytical outlook on the basis of a general rules and their exceptions, by separating the base, the adjuncts, the termination, and the various types of the internal modifications of vowels and consonants as per the rules of coalescence applicable in the situation. This analytical outlook is based on linguistic logic, and is meant rather for a sort of logical understanding, than for generating a headache. The important point to be noted is to recognize the forms, keep them and their implications mind, use them for expressing particular meaningful ideas, and understand the meanings when such usages are found in literature, and to translate accordingly.

Recite aloud rhythmically the following verses along with their Sanskrit explanation, trying to grasp their meaning:

˜rutv¹ spÅ¬-v¹ ca dÅ¬-v¹ ca bhuktv¹ ghr¹tv¹ ca yo naraå /
Na hÅ¬yati gl¹yati v¹ sa vijñeyo jitendriyaå //

Yo naraå ¶rutv¹ **(=having heard),** *na hÅ¬yati* (=is not delighted), na gl¹yati (= is not dejected, does not become cast down), v¹ (=or=nor), sa jitendriyaå vijñeyaå (= should be known as one who has conquered the senses, is self-restrained) /

In this same manner formulate new sentences by using the other usages, viz., *spÅ¬-v¹* (=having touched), *dÅ¬-v¹* (=having seen), *bhuktv¹*(=having eaten, enjoyed),   *ghr¹tv¹* (=having smelt).

Vocabulary: ˜rutv¹ = ¶rava°a, kÅtv¹ / SpÅ¬-tv¹= spar¶a, kÅtv¹ / DÅ¬-v¹ = dar¶a, kÅtv¹ / Bhuktv¹= bhoga, kÅtv¹, bhojana, kÅtv¹ / Ghr¹tv¹= ghr¹°ana, kÅtv¹ / Vijñeyaå = vijñ¬»yaå, vijñ¹tavyaå, jñ¹tavyaå / Jitendriyaå = jit¹ni indriy¹°I yena saå / HÅ¬yati = har¬a, pr¹pnoti / Gl¹yati = gl¹ni, pr¹pnoti /

Grammatical Forms: *HÅ¬yati* = Pre. 3rd Per. Sing. of the verbal root *hÅ¬* (4 P. 'to be delighted'). *Gl¹yati* = Pre. 3d Per. Sing. of the verbal root *glai* (1 P. 'to be despondent'). *Vijñeyaå* = Nom. Sing. of the Pot. Part. *vijñeya* derived from the verbal root *vi+jñ¹* (9 U. 'to know'), formed by suffixing the termination *yat*, because the root is prefixed by *vi*.

M¹na, hitv¹ priyo nitya, k¹ma, jitv¹ sukh» bhavet /
Krodha, hitv¹ nir¹b¹dhas tÅ¬°¹, jitv¹ na tapyate //
(*Manu¬yaå) m¹na,* = garva, (= pride), *hitv¹* = *tyaktv¹* (=having given up) *nitya,* =*sad¹-k¹lam* (=for all times, for ever), *priyaå=vallabhaå* (=beloved, lovable), *bhavet* (would become)/

Now, when the forms of the Potential Participles ending in the terminations –*aniyar* and –*yat*, being denotative of mere action (*bh¹va-v¹caka*), they serve the same purpose as those ending in the termination –*tavyat*. And when these forms of the potential participles ending in the above two terminations and derived from the verbal roots, are used adjectival objects in the sentences in the passive voice (*karma°i*), they serve the purpose of the forms ending in the –*tavya* termonation.

The difference between the terminations –*tavyat* and –*tavya* is based on that of the accentuation in the archaic Vedic Sanskrit usages in ancient Br¹hma°a works. In the classical Sanskrit, however, this difference has almost disappeared.

Ajñ¹te¬u na vi¶vasan»yam / N¹r»¬u mantro na praka-an»yaå / MØl¹nup¹lanena dhana, vyayan»yam / Virodhaå pronmØlan»yå / Mah¹jano na vañcan»yaå / Guravo na khedan»y¹å / ¸va¶yake karma°i na pram¹daå kara°»yaå / SØktam ukta, ripor api na dØ¬a°»yam / Dhana, bh¹ry¹-putr¹dh»na, na vidh¹n»yam / Ka¬-e¬u puru¬a-vrata, na tyajan»yam / A-d¹na-tapaska, dina, n¹tiv¹han»yaam /

Ajñ¹te¬u = ye pØrva, na jñ¹t¹å te¬u = About those who are unknown; *Na vi¬vasan»yam = vi¬v¹saå na kartavyaå* = should not be trusted. *N¹r»¬u = n¹r»-jana-samak¬a,* =to a women, in front of the womanfolk. *Mantraå= rahasya-yukt¹ kath¹=* a secret matter. *Na praka-an»yaå=*should not be revealed. *MØl¹nup¹lanena= mØlasya =*of the principal amount. *Anup¹lanena = rak¬-a°a, kÅtv¹=*having preserved. *Dhanam=*wealth, property, money. *Vyayan»yam=vyayaå kartavyaå=*should be spent. *Virodhaå= ¶atrubh¹vaå=*opposition, conflict. *PronmØlan»yaå=prakÅ¬-a, yath¹ sy¹t tath¹* (= in the best way, by all means), *unmØlan»yaå=mØl¹t ucchedan»yaå=*should be rooted out). *Mah¹janaå=jan¹n¹, samud¹yaå=* people at large. *Na vañcan»yaå = vañcana, kartum na yogyaå=* should not be deceived. *Guravaå=guru-jan¹å=*elders, preceptors, teachers. *Na kheda»y¹å=*

*kheda-yukt¹å na kara*ª*»y¹å*=should not be displeased, made sorrowful. *¸va¶yake karma*ª*l =yat karma ava¶ya, kartum yogyam, tasmin vi¬aye* = in actions that are obligatory. *Pram¹daå= ¹lasyam*= laziness. *Na kara*ª*»yaå*=should not be done. *Suktam*=good saying, fair words. *Uktam*=spoken. *Ripoå=¶atru-janasya* = of the enemy. *Api*=even, also, too. *Na du¬a*ª*»yam=do¶a-pØr*ª*am na mantavyam*= should not be taken as full of faults. *Bh¹ry¹-putr¹dh»nam= bh¹ry¹y¹å (= patny¹å), putr¹*ª*¹, ca adh»na, yath¹ sy¹t tath¹* = so as to be under the possession of the wife and sons. *Na vidh¹n»yam= vidh¹na-yukta, na kartavyam*= should not be legally stipulated. *Ka¬-e¬u=kÅcchre¬u=p»©¹-d¹yaka-paristhiti¬u*= in difficulties, adverse situations. *Vratam=niyamaå*= a vow. *Na tyajan»yam=ty¹gaå na kartavyaå* = should not be given up. *A-d¹na-tapaskam= d¹nena tapasyay¹ ca h»nam*= without charity and penance. *Dinam= divasaå* = day. *Na ati-v¹han»yam= na vyatitavyam*= should not be passed.

Grammatical An¹lysis: *Vi¬vasaniyam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+¶vas* (2 P. 'to rely on, put faith in). *Praka-an»yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the adjectival root *praka-a*. *Vyayan»yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vyay* (10 U.' to expend, bestow). Pronm**Ø**lan»yaå= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *pra+ut+mØl* (10 U. 'to root out'). Rañjan»yaå= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *rañj* (4 U. 'to dye, colour, be pleased, be devoted to, be in love with). *Khedan»ya*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *khid* (4 ¸., 6 P., 7 ¸. 'to strike, afflict, be depressed, suffer pain, be miserable). Kara*ª*»yaå= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *kÅ* (8 U. 'to do'). *DØ¬a*ª*»yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *du¬* (4 P. 'to be wrong, impure') in Causal. *Vidh¹n»yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+dh¹* (3 U. 'to make, to stipulate). Tyajan»yam = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *tyaj* (1 P. 'to abandon, to give up). Ativ¹han»yam = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root = Nom. Sing. (Neu.) of the Caus. Pot. Par. derived from the verbal root ati+vah (1 U. 'to pass').

ancestors), *sv¹h¹* (=may a blessing rest on, hail! hail to!), *alam* (=enough, sufficient, adequate, equal to, compe- tent, able), *va¬a- / vau¬a-* (= an exclamation uttered by the sacrificial priest at the end of the sacrificial verse), *asti* (= it is said, it was in ancient times, they say in olden days) *up¹, ¶u* (=lightly muttering), *mÅ¬¹* (=false, untrue), *mithy¹* (=false, useless, in vain, fake), *mudh¹* (=false, useless, in vain), *pur¹* (=formerly, in ancient times, in olden days), *mitha / mitho* (= together, mutually, reciprocally, alternately, to or from or with each other, privately, in secret), *pr¹yas* (= mostly, generally), *abh»k¬*ª*am* (= often, again and again), *s¹kam / s¹rdham* (= with, along with, simultaneously), *namas* = (salutation), *dhik* (=fie! shame! pshaw!), *atha* (=now, auspicious beginning), *¹m* (=yes, alright), *m¹ / m¹¡* (= no, not, lest). These indeclinable words have been put under the sub-list called *¸kÅti-ga*ª*a* under the main list *Svar¹di-ga*ª*a.*

But, the following indeclinable words, viz., *ca* (=and), *v¹* (=or), *aha* (=Oh!), *h¹*(= O!), *eva* (= only, merely), *evam* (=thus, in this way, in this manner), *nØnam* (= realy, in fact, but), *¶a¶vat* (= often, from time to time), *yugapat* (=once), *bhØyas* (= often, over again), *cet* (=in case, if), *yatra* (=where), *tatra* (=there), *kvacit* (=somewhere), *hanta* (=alas!) *m¹¡* (= no, not, lest), *nañ* (not), *y¹vat* (=as much), *t¹vat* (=that much), *¶rau¬a-, va¬a-, vau¬a-, svadh¹, sv¹h¹, tath¹-hi* (=for that reason, hence, to the same effect), *khalu* (=indeed), *kila* (=it is said), *atha, su¬-hu* (=well, good), *sma* (denoting the past tense) have been listed in the *Svar¹di-ga*ª*a* as corresponding to the prefix, case and vowel (*upasarga-vibhakti-svara-prati-rØpaka*). In the Third *K¹*©*a* of the Amarako¶a,, such ideclinable words have been listed in the verses 240 onwards, in the sub-class called '*N¹n¹rtha-varga*' under the main class '*Avyaya-varga*'•

Now, read aloud over again the verses and the prose passage, along with their Sanskrit explanation, trying to grasp the meaning.

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(=when, at which time), *tad¹* (=at that time, then), *yadi* (=if, in case), *cet* (=if it be proposed that), *tarhi* (=in that case, then it follows that), etc., are grammatically known as the Indeclinable (*avyaya*) usages, because they are used without any declensional changes in the context of Gender, Case, Number. And, it is difficult to analyze them grammatically as to their underlying verbal root, noun, base, termination, etc., although as per the outlook of the P¹ªinian system, every verbal root or the nominal base takes some or other termination before they are used in the sentence, but when these are not found actually applied to it, it is technically taken as elided grammatically. Among such Indeclinable usages the Infinitive (*tum-anta*) words like *gantum,* are notable as quite different. Such Indeclinable usages were current since ancient times, although, it is almost impossible to trace their original source.

To draw our attention to, and remind us of, this fact, P¹ªini has used the term '*Nip¹ta*', explained as *Nipatanti iti nip¹taå /* It means those words in the Sanskrit language that have been just in popular use since time immemorial, and their origin cannot be traced nor can they be grammatically analyzed. He has listed all such words in the *Svar¹di-gaªa* of his *Gaªa-p¹-ha*. Some of them are: *svar* (=heaven), *antar* (=in, inside), *pr¹tar* (= in the morning), *uccaiå* (= from above, aloud), *n»caiå* (=from under, below, in a low tone), *¶anaiå* (=slowly), *Åte* (=without) *yugapat* (=simultaneously), *¹r¹t* (= from a distance, near, immediately), *pÅthak* (-=separate, different), *hyas* (= yesterday), *¶vas* (=tomorrow), *r¹trau* (=at night), *s¹yam* (= in the evening), *ciram* (=for a long time), *»¬at* (=little, slightly, partly), *jo¬am* (=quiet, silent), *tØ¬ªm* (= silently, quietly), *bahis* (=outside), *svayam* (=by one's self, of one's own accord, voluntarily, *vÅth¹* (=uselessly, in vain, fruitlessly), *naktam* (=at night). *nañ* (=negation, a negative particle), *hetau* = because of, for the reason that, by reason of), *-vat* (=endowed with, possessing, like), *tiras* (=hidden, out of sight), *antar¹* (=in the middle, in between), *antareªa* = without, in the absence of, in between, about), *sahas¹* (=suddenly), *vin¹* (=without, in the absence of), *n¹n¹* (= various, many), *svasti* (= well-being, fortune, luck, success, prosperity), *svadh¹* (=self-position, self-power, inherent power, be it offered to the spirits of the deceased

Saty¹n na pramaditavyam / Dhamrm¹n na pra-madi tavyam / Ku¶al¹n na pra-maditavyam / BhØteå na pra-maditavyam / Sv¹dhy¹ya-pravacan¹bhy¹, *na pra-maditavyam/ Deva-pitÅ-k¹ry¹bhy¹,* **na pra-maditavyam / Y¹ni y¹ny anavady¹ni karm¹ªi t¹ni sevitavy¹ni, no itar¹ªi / Y¹ny asm¹ka, su-carit¹ni t¹ni tvayop¹sy¹ni, no itar¹ªi /**

Saty¹t = satya-p¹lan¹t (=from Truth-speaking) *Na pramaditavyam = pram¹daå na kartavyaå* = should not neglect, not be indifferent to, heedless about. *Dharm¹t =dharmasya p¹lan¹t* = from observing religious duty. *Ku¶al¹t = maj gal¹t= kaly¹ª¹t=*from the welfare. *BhØteå = ai¶vary¹t* = well being, prosperity, fortune. *Sv¹dhy¹ya-pravacan¹bhy¹m= svasya dainikaå ¶¹stra-p¹-haå sv¹dhy¹yaå, ¶¹stra-vacan¹n¹, vivaraªªrtham upade¶aå pravacanam, t¹bhy¹m* = from the daily studies and oral exposition. *Deva-pitÅ-k¹ry¹bh¹m = deva-k¹rya, homaå, pitÅ-k¹rya, ¶r¹ddha, pitÅ-tarpaªa, ca, t¹bhy¹m* = from the worship pf gods and of the manes. *An-avady¹ni = a-nindy¹ni = pra¶ast¹ni* = irreproachable, faultless. *Sevitavy¹ni =* should be pursued. *Itar¹ªl = any¹ni =* others. *Su-carit¹ni = su¬-hu ¹caraªª¹ni* = good actions, conduct. *Up¹sy¹ni* = should be worshipped, respectfully followed.

Coalescence: saty¹t+na, dharm¹+na, (t+n=nn) / Y¹ni+anavady¹ni (i+a=ya) / Y¹ni+asm¹kam (i+a=ya)

Verbal Forms: Pramaditavyam = Nom. Sing. (Neu.) of the Pot. Par. of the verbal root pra+mad (4 P. 'to neglect, be indifferent to'). Sevitavy¹ni = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root sev (1 ¸. 'to pursue'). Up¹sy¹ni = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root up+¹s (2 ¸. 'to worship').

In the English syntactical construction the Case terminations are not suffixed to the nouns or adjectives, as for instance in ' to the black cat', 'from the black cat', 'of the black cat'. But in Sanskrit sentence construction the Case terminations are suffixed to both the substantives and the adjectives, as for instance, *Karm¹ªi up¹sy¹ni /*

It is useful and convenient to remember the following verse that incorporates the above linguistic usage:

Yal-li¡ga, yad-vacana, y¹ ca vibhaktir vi¶e¬yasya /

Tal-li¡ga, tad-vacana, s¹ ca vibhaktir vi¶e¬aªasya //

SanskÅta-v¹kya-racan¹y¹, vi¶e¬ya, (substantive) *yasmin* (=in which) *li¡ge* (=gender) *bhavati, tasminn eva* (=in that very) *li¡ge vi¶e¬aªa,* (=adjective) *bhavati / yasmin vacane* (=number) *vi¶e¬ya, bhavati, tasminn eva vacane vi¶e¬aªa,* (=adjective) *bhavati / Yasya,* (=in which) *vibhaktau* (=case) *vi¶e¬ya,* (substantive) *bhavati tasminn eva vibhaktau vi¶e¬aªa,* (=adjective) *bhavati / Eva, -rØpeªa* (=in this form) *vi¶e¬ya, sadaiva* (=always) *li¡ ga-vi¬aye* (in the matter of gender) *vacana-vi¬aye* (=in the matter of number) *vibhakti-vi¬aye* (=in the matter of case) *ca vi¬e¬yam anusarati* (=follows).

**Now, read aloud the following sentences,
trying tograso their meanings:**
Nirdhano yady uccas tad¹ stambhaå / Yadi kharvas tad¹ v¹manaå / Yadi gauras tad¹ ''¹ma-v¹t» / Yadi kÅ¬ªas tad¹ vanecara-bhillaå / Yady alp¹h¹ras tad¹ mandaå / Yadi bahv-¹h¹ras tad¹ k¬¹ra-kÅt / Yady ¹©ambar» tad¹ vi-aå / Yadi vinay» tad¹ bhik¬¹c¹raå / Yadi mita-bh¹¬» tad¹ mØko mØrkha¶ ca / Yadi v¹gm» tad¹ jalp¹kaå / Yadi ¶am» tad¹ bh»ru ra¡ ka¶ ca / Yadi pral¹p» ¶Øras tad¹ dh¹-»-v¹hakaå / Ki, bahun¹ ? Nirdhanasya guª¹ api do¬¹ gaªayante / Evam eva sevakasy¹pi / Evam eva vadhØ-janasy¹pi /

Coalescence: *Yadi+uccaå (i+u=yu).* Similarly, in *Yadi+ alp¹h¹raå (i+a=ya), yadi=¹©ambar» /* Here, there is *yaª-sandhi,* i.e., the change of *i* to *y* when followed by a dissimilar vowel. *Uccaå+tad¹ (å+t =st)/* Similarly, in *alp¹h¹raå+tad¹, kharvaå+tad¹, gauraå+tada, kÅ¬ªaå +tad¹, alp¹h¹raå+ tad¹, bahv-¹h¹raå+tad¹, ¶Øraå+tad¹, (å+t= st).* Here, the *visarga* (:) is changed to *s* when followed by *t. Tad¹+¹mav¹t» (¹+¹=¹'',* merger of both, and elision of the sub- sequent *¹* shown by *avagraha* in the *Devan¹gar»,* and double apostrophe in the Roman scripts). *MØrkhaå+ ca (å+c=¶c)/* Similarly, in *ra¡ kaå+ca /* Here, the *visarga* (:) followed by *c* is changed to *¶. Guª¹å+api (-¹å+a- =-¹a-)/* Here, the *visarga* (:) receded by *¹* and followed by *a* is elided.

Now, compare the words separated above with the same

+i+tum, and *grah+i+tum. DÅ¶ > dra* (by change of *Å* to its *guªa* equivalent *ra)+tum> -um* (by change of *¶* to *¬* and *t* to *-).Av+g¹h > gahi* (by addition of the *id-¹gama) +tum.* **Thus, we should note here that when the infinitive termination *tum* is applied, the following modifications take place in the verbal root, viz., the final short vowel is replaced by its corresponding *guªa* vowel, the *id-¹gama* (i.e. the vowel – *i-*) is added after it in case it is a *set* one, the short vowel is replaced by its corresponding long one, and as per the rules of internal coalescence of the changes of *c* to *k*, the of the dental consonants are replaced by its corresponding retroflex ones.**

Now, understand: Since the tum-anta (Infinitive) usages are indeclinable, they no not undergo any changes of Tense. Case, Number, in relation with the Person and Number of the verb. And, since this -*tum* termination is the one included under the *KÅd-anta* group, they are also known by the term *Hetv-artha-kÅdanta,* or *Dh¹tu-s¹dhita hetu-v¹caka kÅrdant avyaya,* i.e an indeclinable derived from a verbal root and denoting the sense of purpose or intention.

In the P¹ªiniam system such words as do not undergo the modifications in accordance with the Tense, Person and Number, and are used in the same form, are known by the term *'Avyaya'* (=that which does not change.) To remember this the following verse is popular in the tradition of the Sanskrit grammarians:
*SadÅ¶a, tri¬u li¡ ge¬u sarv¹su ca vibhakti¬u /
Vacane¬u ca sarve¬u yan na vyeti tad avyayam //*
Tri¬u li¡ nge¬u yat, sadÅ¶am (=eka-rØpa, =sam¹na,), bhavati, sarv¹su ca vibhakti¬u yat sadÅ¶a, bhavati, sarve¶u ca vacane¬u yat sadÅ¶a, bhavati, eva, li¡ ga-bhede 'pi, vibhakti-bhede 'pi, vacana-bhede 'pi yat pada, na vyeti (=vyaya, =pari-vartana, , na pr¹pnoti) tad pada, tasmad eva k¹raª¹t, avyayam (=avyaya-sañja,) kathyate ity-arthaå /

In Sanskrit, the words, *ca* (=and), *iti*(=viz., that means), *eva* (=only, merely, itself), *api* (=also), *ataå* (=therefore, hence, for this reason), *tataå* (=thence, for that reason), *yath¹* (=just as, as for example, for instance), *tath¹* (=like that, in that way, moreover), *yad¹*

V¹manaå ¹mra-phal¹ni grah»itu, katha, ¶aknoti ? Andhaå rØpa, dra¬-u, katha, prabhavati ? Badhiro v»ᵃ¹-nin¹da, ¶rotu, katha, p¹rayati ? Pa¡ guå t»rth¹ny avag¹hitu, katha, ¶aknoti ? P¹¬¹ᵃaå saulum¹rye sth¹tu, katha, prabhavati ? K¹kaå ha, saiå sama, sth¹tu, katha, p¹rayati ? MØrkhaå paᵃ©ite¬u sth¹tu, katha, ¶aknoti ?

     Atra sarve¬Ø v¹kye¬u pra¶¡n¹å / Te¬¹, na-k¹r¹rtha, 'na ¶aknoti', 'na prabhavati', 'na p¹rayati' iti v¹ pratyuttara, spa¬-am eva / V¹manaå =dwarf. ¸mra-phal¹ni = mango fruits. Grah»tum = in order to catch. Katham = how ? ~aknoti = prabhavati = p¹rayati = is able to, is capable of. Andhaå = blind person. RØpam = a form, beauty. Dra¬-um = to see, is capable of seeing. Badhiraå = deaf person. V»ᵃ¹-nin¹dam = a resonant sound. ~rotum = to hear, for hearing. Pa¡ guå = lame person. T»rth¹ni = holy river banks. Avag¹hitum = to take bath, for plunging into. P¹¬¹ᵃaå = stone. Saukum¹rye = in tender condition, Sth¹tum = to remain, in order to stay. K¹kaå = crow. Ha, saiå = (with) swans. Samam = in company of, (be) with. MØrkhaå = Fool, stupid person. Paᵃ©ite¬u = among the learned persons, scholars.

Now note: In the above verse and the sentences of the paragraph, since the termination *tum* is suffixed in the words *upakartum, vaktum, kartum, n¹¬ayitum, pras¹dhayitum, unnetum, dra¬-um, ¶rotum, avag¹hitum,* and *sth¹tum,* they are called the *tum-anta* (=the indeclinable words ending in the termination *tum*) in the P¹ᵃinian system. They are the Infinive forms denoting the sense of a cause or purpose, expressed by the expressions, 'in order to', 'for', 'to', in English.

Now, let us look at these infinitives from the view point of grammatical analysis: *Upa+kÅ (>kar)+tum* (here, the final vowel Å of the verbal root *kÅ* has been replaced by its *guᵃa* equivalent *ar*. *Vac+tum* (the final consonant *c* of the verbal root *vac* has been changed to *k. N¹¶ay* (causal of the verbal root *na¶*) +i +tum, the i©¹gama has been added after the root before the termination. *Ut+ni* (>ne, by change of *i* to its *guᵃa* equivalent *e*)+*tum*, the coalescence *t+n=nn.* Similarly, *pra+ s¹dhay* (causal of the verbal root *s¹dh*)

coalescedin the above sentences and find out the relevant instances from them.

     Vocabulary: *Stambhaå* = a pillar. *Kharvaå* = dwarfish. *Gauraå* = white. *¸ma-v¹t»* = One suffering from constipation. *K»ᵃaå* = black. *Vane-cara-bhilla* = an aborigine living in the forest. *Alp¹-h¹raå* = One eating less. *Mandaå* = a dullard. *Bahv¹h¹raå* = One eating much. *K¬¹rakÅt* = malicious, gluttonous. *¸©ambar»* = osteta- cious. *Vi-aå* = a paramour. *Bhik¬¹c¹raå* = One living on alms. *Mita-bh¹-»* = reserved in speech. *MØkaå* = dumb. *V¹gm»* = loquacious. *Pral¹p»* = One speaking incoherently. *~am»* = Tranquil. *Bh»ruå* = timid. *Dh¹-»-v¹hakaå* = robber. *VadhØ-janaå* = the wifefolk.

Now, read aloud over again the Sanskrit sentences in the above paragraph, keeping in mind the meanings of the words given above.

     As to the gender of a word in Sanskrit language in general, one has to learn it from usage. In order to give an analytical outlook in the matter, P¹ᵃini and other Sanskrit grammarians subsequent to him have composed their works, called the *Li¡ g¹nu¶¹sanam.* But, Amarsi, ha had composed, at least 1500 years ago, a well-known work, named the *N¹ma-li¡ g¹nu¶¹sanam,* popularly known as **the *Amara-ko¶a,* comprising three *K¹ᵃ©as* (=sections), which contains a collection of almost all the Sanskrit nouns and indeclinable words.** It is in the metrical form containing verses. In the Sanskrit P¹-ha¶¹las this *Amarako¶a,* in full or a part of it, is prescribed to the beginners, for memorizing even to day, along with the *~abda-rØp¹val»,* the *Sam¹sa-cakram* and the *Dh¹tu-rØp¹val».* The *Amarako¶a* starts with the following verse giving details of his arrangement:

     Pr¹ya¶o rØpa-bhedena s¹hacaryac ca kutracit /
     Str»-pu, -napusaka, jñeya, tad-vi¶e¬avidheå kvacit //
Pr¹ya¶aå = s¹m¹nyataå = generally. RØpa-bhedena = vibhakti-rØp¹¹, bhedena = through the difference of the case forms of the nouns. S¹hacary¹t = saha-pa-hit¹n¹, ¶abd¹n¹, sambandh¹t = through the relation of the words set in the neighborhood. Kutra-cir = kva-cit = somewhere. Tad-vi¶a-vidheå = tasya li¡ gasya vi¶e¬a-vidh¹n¹t = through the special mention of the particular gender. Str»-pu, -napu, sakam v¹

jñeyam = one should know about whether the noun is feminine, masculine or neuter. For instance:

Svar-avyaya,   svarga-n¹ka-tridiva-trida¶¹lay¹å /
Suraloko dyau-divau dve striy¹,   kl»be trivi¬-apam //

Svar iti avyayam = *svar* is an indeclinable. *Svarga, n¹ka, tridiva, trida¶¹laya,* and *sura-loka,* these five words are masculine. *Dyau* and *div* are feminine, and *trivi¬-apam* is neuter. All these words are the synonyms meaning 'heaven'.

In Sanskrit, the feminine nouns are generally found to be ¹-k¹r¹nta, »-k¹r¹nta or Ø-k¹r¹nta, as for instance *b¹l¹* = girl, *nad»* = river, *vadhØ* = wife. The *Å-k¹r¹nta* nouns may be masculine, feminine or neuter, e.g., *nå* = man, *pitÅ*= father, *kartÅ*=doer, agent, *bhr¹tÅ*=brother, *devÅ* =husband's younger brother, *naptÅ*=nephew, etc., are masculine, *m¹tÅ* = mother, *svasÅ* = sister, *nan¹ndÅ*= husband's sister, *duhitÅ*= daughter, etc., are feminine. *KartÅ* and others when used as adjectives to neuter nouns are to be declined in neuter.

Now, let us understand from the point of view of grammatical analysis: When the base of an *a-k¹r¹nta* masculine noun is converted into ¹-k¹r¹nta or »-k¹r¹nta, or by adding the termina- tion ¹n» to it, it becomes a feminine noun, as for instance: *aja > aj¹, a¶va >a¶v¹, ¹rya > ¹ry¹, ¹tmaja > ¹tmaj¹, k¹raka > k¹rak¹, kurv¹ªa > kurv¹ª¹, gandharva > gandharv¹, cinv¹na > cinv¹n¹, j¹yam¹na > j¹yam¹n¹, tanaya > tanay¹, d¹raka > d¹rik¹, b¹la > b¹l¹, mahattara > mahattar¹, mahattama > mahattam¹, vatsa > vats¹, sevaka > sevik¹* /

kumbhak¹ra > kumbhak¹r», gopa > gop», Gaura > gaur», taruªa > taruª», > deva > dev», dØta >dØt», nartaka > nartak», br¹hmaªa > br¹hmaª», yavana > yavan», yuvan > yuvat», r¹jan > r¹jñ»; indra > indr¹ª», bhava > bhav¹n», m¹tula > m¹tul¹n», rudra > rudr¹ª».

Some times there is found a slight difference in the meaning, when two different terminations for the feminine gender are affixed

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LESSON 13
(*Trayoda¶aå p¹-haå*)

The forms of the noun *KartÅ* (Neu.) in the Nominative, Vocative and Accusative are declined as follows:

Case	Sing.	Du.	Pl.
Nom.	*KartÅ*	*kartÅª»*	*kartÅªi*
Voc.	*KartÅ*	*kartÅª»*	*kartÅªi*
Acc.	*KartÅ*	*kartÅª»*	*kartÅªi*

Moreover, the optional Singular forms with the ªa-k¹ra in them are found in the Instrumental, Dative, Ablative, Genitive and Locative, as *kartr¹ / kartÅªa¹* (Instr.), *kartre / kartÅªe* (Dat.), *kartuå, kartÅªaå* (Abl. Gen./ katari / kartÅªi* (Loc.), and also *kartroå / kartÅªoå* (Gen. Loc. Du.).

Now read aloud the following verses and the paragraph:
Upakartu, priya, vaktu, kartu, sneham akÅtrima, /
Sajjan¹¹, svabh¹vo 'ya, kenenduå ¶i¶ir»kÅtaå //

Sajjan¹n¹m = of good persons. *Ayam*= this very. *Svabh¹vaå*= nature. *Upakartum*= upak¹ra, kartu,   = of obliging, doing good. *Priyam* =lovingly, sweetly. *Vaktum* = of speaking. *Sneham*= love affection. *A-kÅtrimam*= natural, not artificial. *Kena*= by whom? *Induå*= the Moon. *¯i¶ir»kÅtaå = ¶italaå kÅtaå* = has been made cool.

N¹¶ayitum eva n»caå para-k¹rya, vetti na pras¹dhayitum /
P¹tayitum eva ¶aktir v¹yor vÅk¬a, na connetum //

N»caå=evil person. *Para-k¹ryam*= parasya k¹ryam = works of others. *N¹¶ayitum*=n¹¶a, kartum=of destroying. *Eva*=only. *Vetti*=j¹n¹ti= knows. *Pras¹dhayitum*=praka¬eªa saphala, kart, = to make fully successful. *V¹yoå*=pavanasya= of the wind. *¯aktiå*=s¹marthyam = power. *VÅk¬¹n =p¹dap¹n=tarØn*= trees. *P¹tayitum*=patana, k¹rayitum*=to fell down, cause to fall. *Eva*=only, merely. *Unnetum*= Ørdhv¹n kartum=to raise up, make erect, lift up.

Coalescence: P *¹tayitum+eva/N¹¶ayitum+eva / P¹tayitum+ eva (-m+e-=me)/ ¯aktiå+v¹yoå (-å+v-=-rv-)/ V¹yoå+vÅk¬am (-å+ v=-rv-/ Ca+unnetum (-a+u-=-o-).*

pitre	pitÅbhy¹m	pitÅbhyaå	m¹tre	m¹tÅbhy¹m	m¹tÅbhyaå
pituå	pitÅbhy¹m	pitÅbhyaå	m¹tuå	m¹tÅbhy¹m	m¹tÅbhyaå
pituå	pitroå	pitÅª¹m	m¹tuå	m¹troå	m¹tÅª¹m
pitari	pitroå	pitÅ¬u	matari	m¹troå	m¹tÅª¹m

Now, note that the only difference between the forms of of the above two nouns is in Acc. Pl., e.g. *pitÅn/ m¹tÅh*, while all other forms are just parallel.

But, in the case of most of the *Å-k¹r¹nta* nouns in both the Masculine and the Feminine, the medial –*a*- changes to -¹- in the Nom., Voc., and Acc., dual and plural. Thus, of *dh¹tu* (=destiny), *dh¹t¹rau* and *dh¹t¹raå*, of *¶rotÅ* (=listener) *¶rot¹rau* and *¶rot¹raå*. of *gantÅ* (= the goer) *gant¹rau* and *gant¹raå*, of *p¹tÅ* (=protector) *p¹t¹rau* and *p¹t¹raå*, of *tr¹tÅ* (=saviour) *tr¹t¹rau* and *tr¹t¹raå*. of *k¬atÅ* (=charioteer, driver) *k¬att¹rau* and *k¬att¹raå*, and so on. All other forms correspond to those of the noun *pitÅ* (m.) and *m¹tÅ* (f.).

to an *a-k¹r¹nta* masculine noun, as for example: *Up¹dhy¹ya > Up¹dhy¹y»* (=lady teacher), *Up¹dhy¹y¹n»* (= wife of *upadhy¹ya*), *k¬atriya > k¬atriy»* (=a woman of the *k¬atriya* class), *k¬atriy¹ª»* (= wife of a *k¬atriya*), *pr¹jña >pr¹jñ¹* (= a learned woman), *pr¹jñ»*(=wife of a learned man), *vai¬ya > vai¶y¹* (=a woman of the *vai¶ya* class), *vai¬y»* (=wife of a *vai¶ya*), *¶Ødra > ¶Ødr¹* (= a woman of the *¶Ødra* caste), *¶Ødr»* (=wife of a *¶Ødra*). Similarly, *kartÅ > kartr»*, *ca^a©a > ca^a©¹ / ca^a©»*, *d¹tÅ > d¹tr»*, *dhanavat > dhanavat»*, *pa¬u > pa¬v»*, *bahu > bahv»*, *¶reyas >¶reyas»*, *sundara > sundar¹/ sundar»*.

Similarly, the present participles ending in – *t* are also converted into feminine by suffixing the *»*, with the addition of the penultimate *n* to the original masculine base. Thus, *¹y¹t > ¹y¹t» / ¹y¹nt»*, *kathayat > kathayant»*, *kari¬yat > kari¬yant»*, *kurvat > Kurvat»/ kurvanti*, *gacchat > gacchat» / gacchant»*, *g»h^aat > g»h^aat» / g»h^aant»*, *cinvat > cinvat»/ cinvant»*, *jagmivas > jagmu¬»*, *na¶yat > na¶yat» / na¶yant»*, *ni¬edivas > ne¬edu¬»*, *y¹t > y¹t» /y¹nt»*. *vi¶at > vi¶at» / vi¶ant»*, *sat > sat»*.

The feminine forms of the following words are quite different words, and not derived from them: *pitÅ – m¹tÅ, bhr¹tÅ ' nara – n¹r», svasÅ*(=sister), *j¹m¹tÅ*(=son-in-law)– *snu¬¹* (=daughter-in-law), *pum¹n – str»*, *baka – bal¹k¹*, *¶uka – s¹rik¹*, *¶va¶Å* (=father-in-law), *¶va¶r»*(=mother-in-law), *vara* (=bridegroom) – *vadhØ* (=bride).

We have already seen, in the ninth lesson, the declension of the *¹-k¹r¹nta* feminine nouns, of *»-k¹r¹nta* masculine and feminine nouns.

Now, let us compare the declension of the forms of the –»-*k¹r¹nta* and *Ø-k¹r¹nta* feminine nouns:

Nad» (f.) = river

Sing.	Du.	Pl.	Sing.	Du.	Pl.
nad»	nadyau	nadyaå	vadhØå	vadhvau	vadhvaå
nadi	nadyau	nadyaå	vadhu	vadhvau	vadhvaå
nadm»	nadyau	nad»å	vadhØm	vadhvau	vadhØå
nady¹	nad»bhyam	nad»bhiå	vadhv¹	vadhØbhy¹m	vadhØbhiå

nadyai   nad»bhyam   nad»bhyaå   vadhvai   vadhØbhy¹   vadhØbhyaå
nady¹   nad»bhyam   nad»bhiå   vadhv¹   vadhØbhy¹
vadhØbhyaå
nady¹å   nadyoå   nad»n¹m   vadhv¹å   vadhvoå   vadhØn¹m
nady¹m   nadyoå   nad»¬u   vadhv¹m   vadhvoå   vadhØ¬u

Now, let us understand: On comparison of the forms of these two nouns, we note that while there is a *visarga* (:) at the end of the form of *vadhØ* in the Nom. Sing,, it is not to be found in the corresponding form of the word *nadi*. Then, whereever in the forms of *nad»* there is the change of *-»* by *–y-*, there is a change of *–Ø* by *–v-* in the corresponding forms of *vadhØ*. In other respects, the forms of both these words are just similar, as for instance, the shortening of the final long vowel in Voc. Sing., viz., *nadi/vadhu*, similar forms in Nom. Voc. and Acc. Dual, viz., *nadyau/vadhvau*, a *visarga* (:) at the end in Acc. Pl., viz., *nad»å/vadhØå*. In Instr. Dat. Abl., Gen., and Loc. Sing., the respective terminations *–¹, -ai, -¹å, -¹å,* and *-¹m* are suffixed, e.g. *nad» + ¹ = nady¹,* *vadhØ + ¹ = vadhv¹* / *nad» + ai = nadyai, vadhØ+ai = vadhvai/ nad» + ¹å = nady¹å, vadhØ + ¹å = vadhv¹å,* again *nad» + ¹å = nady¹å, vadhØ + ¹å = vadhv¹å, nad» + ¹m = nady¹m, vadhØ + ¹m = vadhv¹m.* In Gen. Pl. there as an addition of the *num-¹gama* (*-n-*) before the termination *-¹m,* viz., *nad»+n-¹m= nad»n¹m, vadhØ+n-¹m= vadhØn¹m.* **Keeping these similarities in view, P¹aini has used in his system the term *Nad»* as a sign for the feminine nouns ending in *-»* and *–Ø.***

The declension of the *»-k¹r¹nta* feminine nouns, like *dev», kaly¹ª», brahm¹ª», indr¹ª», ¶arv¹ª», må©¹n», bhav¹n», sakh», str»,* being of the *Nad»* type, follows that of the noun *nad»* as shown above, e.g.: *dev», kaly¹ª», bhav¹n»,* etc., in Nom. Sing.; *devyau, kaly¹ªyau, bhav¹nyau,* etc., in Nom. Voc., and Acc. Du. ; *dev»å, kaly¹ª»å, bhav¹n»å,* etc., in Acc. Pl., *devy¹, kaly¹ªy¹, bhav¹ny¹,* etc., in Instr. Sing.; *devyai, kaly¹ªyai, bhav¹nyai,* etc., in Dat. Sing.; *devy¹å, kaly¹ªy¹å, bhav¹ny¹å,* etc., in Abl. and Gen. Sing.; *dev»n¹m, kaly¹ª»n¹m, bhav¹n»n¹m,* etc., in Gen. Pl.; and *devy¹m, kaly¹ªy¹m, bhav¹n¹m,* etc., in Loc. Sing.

But, just as in the caseof the *Ø-k¹r¹nta* feminine noun *vadhu,* there occurs a *visarga* (:) at the end in Nom. Sing. form, it also occurs

in the case of the similar feminine nouns, like *tantr»* (=lute), *tar»* (=boat), *lak¬m»* (=goddess of prosperity), *dh»* (=intelli- gence), *pradh»* (=highly intelligent woman), *hr»* (=bashfulness), *¶r»* (=glory, goddess of wealth). Thus, *tantr»å, tar»å. Lak¬m»å, dh»å, pradh»å, hrå», ¶r»å,* in Nom. Sing., and Acc. Pl. **Here, from the P¹aian point of view, the final *visarga* (:) is there since, there is the absence of the elision (*lop¹bh¹va*) of the termination *su* (=*s*) of the Nom. Sing., while it is elided in the Nom.Sing forms in the case of the feminine nouns like *nad»* and others similar to it.**

So far as the forms of others Cases are concerned, those of the *»-k¹r¹nta* feminine nouns shown in the above paragraph, they bear similarity with the corresponding forms of the noun *nad».* For instance, *tantr»å* (=to the lutes), *tar»å* (=to the boats), *lak¬m»å, hr»å, ¶r»å,* etc., in Acc. Pl. But in the case of *pradh»,* the form *pradhyaå* is popular in usage. In Instr. Sin. While the forms are *tantry¹, tary¹. lak¬my¹. pradhy¹* are popular, those of others are different, like *dhiy¹, hriy¹. ¶riy¹, su-dhiy¹* in Instr. Sing.., *tantryai, taryai, lak¬myai, pradhyai* in Dat. Sing. But, the forms of *dh», hr» str»,* the forms *dhiyai, hriyai, striyai* are popular. Similarly, while in the Abl. and gen. Sing., the forms of the former nouns as *tantryai, taryai, lak¬myai, pradhyai,* are popular, the forms of the latter nouns as *dhiy¹å, ¶riy¹å, ¶riy¹å, striy¹å* are popular in Abl. and Gen. Sing. While, the forms in the Loc. Sing. of the former nouns, as *tantry¹m, tary¹m, lak¬my¹m, pradhy¹m* are popular, those of the latter nouns, as *dhiy¹m,* or *dhiyi, hriy¹m* or *hriyi, ¶riy¹m* or *¶riyi, striy¹m* or *striyi* are popular. These are the exceptions, which should be carefully noted, so as to avoid confusion.

Now, compare and contrast the following forms in the declension of the two *Å-k¹r¹nta* nouns, *pitÅ* (m.) and *m¹tÅ* (f.):

PitÅ (m.) = father   *M¹tÅ* (f.)= mother

Sing.	Du.	Pl.	Sing.	Du.	Pl.
pit¹	pitarau	pitaraå	m¹t¹	m¹tarau	m¹taraå
pitaå	pitarau	pitaraå	m¹taå	m¹tarau	m¹taraå
pitaram	pitarau	pitrÅn	m¹taram	m¹tarau	m¹tÅn
pitr¹	pitÅbhy¹m	pitÅbhiå	m¹tr¹	m¹tÅbhy¹m	m¹tÅbhiå

In the declension of the cardinal numbers from *pañcan* (=five) to *nava-da¶an* (=nineteen), the forms remain the same in the respective cases in Mas. Fem. and Neu., e.g. in Nom., Voc., Acc., *pañca*, in Intr. *Pañcabhiå*, in Dat. Abl., *pañcabhyaå*, in Gen. *pañc¹n¹m*, in Loc. *pañcasu*. Similarly, of ¬a¬ (=six) ¬a©bhiå, ¬a©bhyaå, ¬a^aa^1m (©+n= ^aa), ¬a-su/ ¬a-tsu (©+s=-s/-ts); of *saptan* (=seven) *saptabhiå, saptabyaå, sapt¹n¹m, saptasu*; of *a¬-an* (=eight) *a¬-abhiå/a¬-¹bhiå, a¬-abhyaå/ a¬-¹bhyaå / a¬-¹n¹m/ a¬-asu/ a¬-¹su*; of *navan* (=nine) *navabhiå, navabhyaå, nav¹n¹m, navasu.*

The Case forms of the *i-k¹r¹nta* collective cardinal numbers like *vi, ¬atii* (=twenty), *¬a¬-I*(=sixty), *sapatati* (=seventy), *a¬ti* (=eighty) and *navati* (=ninety), are declined like the forms of the *i-k¹r¹nta* Feminine nouns like *mati*, e.g., *¬a¬-iå ¬a¬-im, ¬a¬-ty¹, ¬a¬-aye/ ¬a¬-yai, ¬a¬-y¹å, ¬a¬-au/¬a¬-y¹m.* And, those of the *ta-k¹r¹nta* nouns like *tri, ¬at, catv¹ri, ¬at* and *pañc¹-at* are declined like the *ta-k¹r¹nta* nouns *marut* (M.), e.g., *pañc¹¶at, pañc¹¶at¹, pañc¹¶ate, pañc¹¶ataå, pañc¹¶ati.*

The ordinal number in Sanskrit are: in Mas. and Neu. *prathama/ agrima/¹dima* (=first), in Fem. *pratham¹/ agrim¹/ ¹dim¹* (=first); in Mas. and Neu. *dvit»ya* (=third), in Fem. *dvit»y¹* (=third); in Mas. and Neu. *caturtha/turya/tur»ya* (=fourth), in Fem. *caturth»/tury¹/tur»y¹.* The ordinal numbers, for the fifth, seventh, eighth, ninth and tenth, are derived from the cardinals *pañcan, saptan, a¬-an, navan* and *da¬an* by suffixing the termination –*ma*, but the final consonant *n* in them is deleted. Thus, *pañcama* (M., N.), *pañcam»* (F.), *sapatama* (M., N.), *saptam»* (F.), *a¬-ama* (M., N.), *a¬-am», navama* (M., N.), *da¶ama* (M., N. =tenth), *da¶am»* (F. =tenth), *ek¹da¶a* (M., N. =eleventh) *ek¹da¶»* (F. =eleventh), *a¬-¹da¶a* (M., N. =eighteenth), *a¬-¹da¶»* (F. =eighteenth). For converting the ordinal numbers, from *vi, ¶ati* to *nava-vi, ¶ati*, into the ordinals their final –*ti* is dropped, or the terminations –*tama* (M.) /-*tami* (F.) are suffixed to them, e.g., *vi, ¶a / vi, ¶atitama* (M.= twentieth), *vi, ¶» / vi, ¶atitam»* (F.twentieth). For converting the ordinal numbers from *tri, ¶at* to *nava-pañc¹¶at* into the ordinals, their final –*t* is dripped and the terminations –*tama* (M.) /-*tami* (F.) are suffixed to them, e.g., *dv¹tri, ¶a/dv¹tri, ¶attama* (M., N.=thirty-second), *dv¹tri, ¶»/ dv¹tri, ¶attam»* (f.=thirty-second).

(*Naraå) k¹ma, = v¹ñch¹å* (=desire), *jitv¹=vijaya, pr¹pya* (=having conquered), *sukh»* (=sukha-yuktaå (= happy) bhavet / (*Janaå) krodha, = kopa,* (=anger) *hitv¹ nir¹b¹dhaå* (= *nirgat¹å b¹dh¹å yasya saå* (=one devoid of troubles) *bhavet / (M¹nava) tÅ¬ª¹, =lips¹,* (=yearning) *jitv¹ na tapyate = dukh» na karoti* or *bhavati=* (= does not cause, suffer, pain).

Verbal Form: Tapyate= Pres. 3rd Per. Sing. of the root tap (4 ¸. 'to injure, cause pain').

A-kÅtv¹ para-sant¹pam a-gatv¹ khala-mandiram /
An-ulla¡ghya sat¹, m¹rga, yat svalpam api tad bahu //

Para-sant¹pa, =parasya kÅte duåkha, (= unhappiness for others), *a-kÅtv¹* = *na utp¹dya* (=having not generated, done), yat = *yad vastu* (=whatever thing), svalpam = *sutar¹m stokam* (=very less), pr¹pyate = labhyate (=is obtained), tat bahu =adhikam (=very much), mantavyam / Khala-mandiram = du¬-¹n¹, gÅham (= the place of the wicked ones. A-gatv¹ = gamana, na kÅtv¹ (=not having gone to) / Sat¹m =sajjan¹n¹m (of the good people, gentlemen), m¹rgam =panth¹nam (=the way, manner), an-ulla¡ghya = ulla¡ghana, na kÅrtv¹ (=not having transgressed) /

In this verse the idea expressed by the phrase '*yat svalpam api vastu pr¹pyate tad bahu mantavyam*' is implied with all the phrases, viz., '*para-sant¹pam a-kÅtv¹*', '*khala-mandiram a-gatv¹*', and '*sat¹, m¹rgam an-ulla¡ghya*', so that by repeating it with all of them we can formulate three independent sentences. Such a syntactical technique is often utilized in many other Sanskrit verses for verbal economy.

Verbal forms: *KÅtv¹* = Gerund derived from the verbal root *kÅ* (8 U. 'to do, perform, cause, generate). *Gatv¹* = Gerund derived from the verbal root *gam* (1 P. > *gacch*, 'to go'). *Ulla¡ghya*= Gerund derived from the verbal root *ut+la¡gh* (1 P. 'to transgress').

Kude¶am ¹s¹dya kuto 'rtha-sañjayaå
Kuputram ¹s¹dya kuto jal¹ñjaliå /
Kugehin», pr¹pya gÅhe kutaå sukha,
Ku¶i¬yam adhy¹payataå kuto ya¶aå //

Ku- = A pronominal prefixed to a base implying deterioration, depreciation, deficiency, want, littleness, hindrance, reproach, contempt, guilt. *Ku-de¶am=du¬-a, de¶am= pratikØla, sth¹nam* = bad country, place. ¸*s¹dya = pr¹pya = ¹gatya* = having arrived at, reached. *Kutaå = kena prak¹reªa* =wherefrom, how, in what way. *Artha-sañcayaå = dhanasya sa¡ grahaå* = earning of money, accumulation of wealth. *Ku-putram = pratikØla, putram = du¬-a, tanayam=* unworthy son. *Jal¹ñjaliå = jalasya añjaliå* = oblation of water (offered to diseased ancestors). *Ku-gehin»m = du¬-¹, patn»m= pratikØl¹, bh¹ryam* = bad wife, unworthy house-wife. *Sukham = bhadram = kaly¹ªam* = happiness, well-being. Ku-¶i¬yam = unworthy disciple, bad student. *Adhy¹payataå = adhyayana, k¹rayataå* = to one who teaches. *Ya¶aå= k»rtiå=* fame, reputation.

Coalescence: *Kutaå+artha-sañcayaå / kutaå+jal¹ñjali / Kutaå +ya¶aå /*

Word-forms: ¸*s¹dya* = Gerund derived from the verbal root ¹+*sad* (10 U. 'to reach, to arrive at'). *Pr¹pya* = Gerund derived from the verbal root pra+¹p (5 P. 'to pervade, obtain'). *Adhy¹payataå*= Gen. Sing. of the Pre. Participle *adhy¹payat*, derived from the verbal root adhi+¹p (5 P. 'to teach').

Prathama, ¶ira¶ chittv¹ pa¶c¹d a¡ga-cumbana, , keya, vidagdhat¹? Prathama, gåha, prajv¹lya pa¶c¹t ku¶alat¹-pra¶naå, keya, vidagdhat¹? PØrva, pr¹ªa-haraªa, pa¶c¹d anu¶ocana, keya, vidagdhat¹? Padbhy¹, m»n¹n mardayitv¹ mukhe veda-pa-hana, , keya, vidagdhat¹?

Coalescence: ~*iraå+ chittv¹* (å+ch=¶+ch, change of å to ¶). *Pa¶c¹t+anantaram* (t+a= d+a, change of the hard consonant *t* to its soft equivaklent *d* of its class). *K¹+iyam* (¹+I=e)/

Vocabulary: Prathamam= ¹dau = at first, first of all. ~iraå = mastakam= head. Chittv¹= chedana, kåtv¹ = having severed, cut off. Pa¶c¹t = anantaram = tataå param = then, afterwards later on. A¡ga-cumbanam= a¡ g¹n¹, cumbanam = kissing the limbs. K¹ = k»då¶¹ = what sort of. Iyam=this. Vidagdhat¹=vidagdhasya bh¹vaå = cleverness,

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LESSON 15
(*Pañca-da¶aå p¹-haå*)

For very big ten-fold cardinal numbers, like thousand and onwards, in Sanskrit, the famous Indian astronomer Bh¹skar¹c¹rya has given, in his mathematical work called *L»l¹vat»*, the following numeral names: *sahasram* (=1,000), *da¶a-sahasram* or *ayutam* (=10,000), *lak¬am* or *lak¬¹* (=1,00,000), *prayutam* (=10,00,000), *ko-i* (=1,00,00,000), *arbudam* (=10,00,00,000), *kharva* or *kharvam* (1.00.00.00.000), *¶a¡ ku* (10,00,00,00,000), *jaladhi* (=1,00,00,00,00,000), *antyam* (=10, 00,00,00,00,000), and *par¹rdham* (=1,00,00,00,00,00,000).

The cardinal numeral *eka* (=one) is normally used in the Singular number. But in some particular senses, it is used in Dual and Plural, too. As for instance, the usage of *eke* (=some people) is in use, along with the words like *anye / apare* (=others, other people), as in sentences like, *Eke ¹huå ¹tm¹ n¹sti, anye to asti iti* (=Some people say that there is no Self, while others say that it does exist). In the Dative, Ablative, and Locative, it is declined like a Pronoun in Masculine and Neuter, i.e., by the application of the terminations *smai, sm¹t, sya, smin*, as for instance *ekasmai, ekasm¹t, ekasya, ekasmin*, and in Feminine by that of the terminations *syai, sy¹å, sy¹å*, and *sy¹m*, as for instance *ekasyai, ekasy¹å, ekasy¹å, ekasy¹m*.

The cardinal numeral *dvi* (=two) is declined in the Dual Number only, as for instance, Nom. Du., *dvau* (M.), *dve* (F., N.), Instr., Dat., Abl. Du., *dv¹bhy¹m* (M., F., N.), Gen. Du., *dvayoå* (M., F., N.).

The cardinal numbers from *tri* (=three) to *nava-navatiå* (=ninety-nine) are declined in Plural only. Thus: of *tri* (=three), in Nom., Voice., Acc. Pl., *trayaå* (M.), *tisraå* (F.), *tr»ªi* (N.); in Instr. Pl. *tribhiå* (M., N.), *tisÅbhiå* (F.); in Dat., Abl., *tribhyaå* (M. N.), *tisÅbhyaå* (F.); in Gen. *tray¹ª¹m* (M., N.), *tisŪ¹m* (F.). The declension of the number *catur* (=four) is declined in Nom., Voc., as catv¹raå (M.), *catasraå* (F.) catv¹ri (N.), in Acc. as caturaå (M.), *catasraå* (F.), catv¹ri (N.), in Instr. *caturbhiå* (M., N.), *catasÅbhi* (F.).

In the case of the numbers involving *navan* (=nine), like nineteen, twenty-nine, etc., the tenfold numbers like *da¶a, vi, ¶ati*, etc., are either prefixed as such, as for instance *nana-da¶an* (=9+10 = 19), or the word *ekona /ek¹nna* is prefixed to the next tenfold to it, as for instance in *ekona-vi, s¶ati / ek¹nna-vi, ¶ati* (=20 – 1 = 19).

shrewdness. Prajv¹lya = prajv¹lana, kåtv¹ = having set to fire, burnt. Ku¶ala-v¹rt¹pra¶naå = sv¹sthyasya v¹rt¹y¹å pra¶naå = inquiry about the news of well-being. Pr¹ᵃa-haraᵃam= pr¹ᵃ¹n¹, haraᵃam= maraᵃam = ending life, death. Vidh¹ya=kåtv¹ = having done, committed. Anu¶ocanam = pa¶c¹tt¹paå = repentance. Padbhy¹m = caraᵃ¹- bhy¹m = by means of both the feet. M»n¹n = the fish. Mardayitv¹ = mardana, kåtv¹ = having pounded down, crushed. Veda-pa-hanam = Ved¹n¹, p¹-haå = recitation of the Vedas.

Word-forms : *Prathamam* is an indeclinable. *˜iraå* = Acc. Sing. of the noun *¶iras* (Neu.). *Chittv¹* = Gerund derived from the verbal root *chid* (7 U. 'to cut, mow'). *Pa¶c¹t* is an indeclinable. *Prajv¹lya* = Gerund derived from the verbal root *pra+jval* (1 P. 'to burn, glow'). *Vidh¹ya* = Gerund derived from the verbal root *vi+dh¹* (3 U. 'to do, perform, make'). *Mardayitv¹* = Gerund derived from the verbal root *mÅd* (9 P. 'to press, crush, kill, rub off).

Now, note: **In the above verses and the paragraph we find that the usages like , *spÅ¬-v¹, dÅ¬-v¹, bhuktv¹, ghr¹tv¹, hitv¹, jitv¹, kåtv¹, gatv¹, chittv¹, mardayitv¹* that are used in them end with the termination -*tv¹*. Since in the P¹ᵃinian system this termination is mentions as –*ktv¹*, the word ending with this termination is called a *Ktv¹nta*, i.e. a Gerund, which is an indeclinable word, and denotes an action that has preceded some other one that follows it. But, in the case of the verbal roots that have some Preposition attached to them, as in the case of the words like *¹s¹dya, anulla¡ ghya, pr¹pya, prajv¹lya, vidh¹ya*, we find that the termination –*ya* is suffixed, because the verbal root from which they are derived have the Prepositions like *¹-, an-, pra-, vi-* prefixed to them. In the P¹ᵃinian system this termination is mentions as –*lyap*, and hence the Gerunds ending in this terminastion are called *Lyabanta* (lyap+anta; -p+a- =-b+a-=ba-).**

When such Gerunds are used, we find two words denoting action, as for instance in '*yaå ¶rutv¹ na gl¹yati saå jitendriyaå*', the word *¶rutv¹* (=having heard) and *gl¹yati* (=gets dejected) denote two different actions. Of them, since the first one has preceded the second

one, the first is expressed through a Gerund ending in –tv¹ *or* –ya in accordance with the root used by itself or having a Preposition prefixed to it, instead of through a regular verb carrying terminations of the Person and Number concerned. Thus, since the Gerund shows the order of te two actions concerned, in popular Sanskrit parlance it is called the *Sambandhaka-bhØta-kÅdanta* or *PØrva-k¹la-v¹caka-dh¹tu-s¹dhita-avyaya*, i.e. an Indeclinale derived from a verbal root and denoting an action that has occurred in the past.

Let us see from the view-point of grammatical analysis:
˜ru+tv¹ / SpÅ¶+tv¹ = spÅ¬+-v¹ (¶ > ¬ since preceded by *r*, and *t* > -, because preceded by ¬)/ Similarly, dÅ¶+tv¹=dÅ¬+-v¹ (¶>¬ and *t*>-)/ Bhuj+tv¹ = bhuk+tv¹ (*j* > *k*, because *j* is followed by *t*)/ Ghr¹+tv¹ / H¹+tv¹= hi+tv¹ (-¹ > -*i*) / Ji+tv¹ / KÅ+tv¹ / Gam+ tv¹= ga+tv¹ (elision of the final *m* of the root) / Similarly, chid+tv¹ = chit+tv¹ (-*d* > -*t*) / Mad + tv¹ = mad+i+tv¹ (insertion of *id¹gama* after the root)/

Now, repeat aloud the above verses and the paragraph along with their paraphrases.

Read aloud the following verses and the sentences paraphrasing them:
KeyØr¹ na vibhØ¬ayanti puru¬a, h¹r¹ na candrojjval¹
Na sn¹na, na vilepana, na kusuma, n¹la¡ kÅt¹ mØrdhaj¹å /
V¹ªy ek¹ samala¡ karoti puru¬a, y¹ sa, skÅt¹ dh¹ryate
K»yante khalu bhØ¬aªª¹ni satata, v¹g-bhØ¬aªa, bhØ¬aªam //

KeyØr¹å puru¬a,   na vibhØ¬ayanti / Candrojjval¹å h¹r¹å puru¬a, na vibhØ¬ayanti / Sn¹na, puru¬a, na vibhØ¬ayati / (Here, the verb is in singular as it follows the subject in singular.) / Kusuma,   na ibhØ¬ayati / Ala¡ kÅt¹å mØrdhaj¹å puru¬a,   na vibhØ¬ayanti / Y¹ sa, skÅt¹ v¹» puru¬eª dh¹ryate s¹ ek¹ eva puru¬a, samala¡ karoti / BhØ¬aªª¹ni khalu k»yante / Kin-tu v¹g-bhØ¬aªa, satata,   bhØ¬aªam bhavati /

Coalescence: *Keyur¹å+ na* . Similarly, in *h¹r¹å+na / ala¡ Åt¹å + mØrdhaj¹å* /(Here in all cases -¹å+n-= -¹ n-, by elision of *å*, because *å* is preceded by ¹- and followed by a soft consonant).

of them*) duåkh¹ni / Ye¬¹, sapta* (**=seven***) priy¹ªi sapta te¬¹, duåkh¹ni / Ye¬¹, ¶apta* (**=six***) priy¹ªi sapta te¬¹, (= of them***) duåkh¹ni / Ye¬¹, ¬a-* (**=six***) priy¹ªi ¬a- te¬¹, duåkh¹ni / Ye¬¹, pañca* (**=five***) priy¹ªi pañca te¬¹, duåkh¹ni / Ye¬¹, catv¹ri* (**=four***) priy¹ªi carv¹ri te¬¹, duåkh¹ni / Ye¬¹, tr»¹i* (**=six***) priy¹ªi tr»¹i te¬¹, duåkh¹ni / Ye¬¹, dve* (**=two***) priye dve- te¬¹, duåkhe / Ye¬¹m eka, (***=one***) priyam eka, te¬¹, duåkham / Ye¬¹m n¹sti priyam n¹sti te¬¹, duåkham /*

In the sentences of the above paragraph, the neuter forms of the numeral adjectives, like *¶atam, navati, a¶ti, saptati, ¬a¬-i, pañc¹¶at, catv¹ri, ¶at, tri, ¶at, vi, ¶ati, da¶an, navan, a¬-an, saptan, ¬a¬, pañca, catur, tri, dvi*, and *eka*, expressing the numbers one hundred, and other tenfold numbers up to ten and from nine to one, respectively in the reverse order are used.

The base forms of the numbers from eleven to nineteen are as follows, respectively: *ek¹-da¶an, dv¹-da¶an, trayo-da¶an, catur- da¶an, pañca-da¶an, ¬o-©a¶an, sapta-da¶an, a¬-¹-da¶an, nava-da¶an / ekona-vi, ¶ati / el¹nna-vi, ¶ati /* Here we find that, for formulating the numbers from eleven to nineteen, the above-mentioned tenfold numbers are suffixed to the Sanskrit numerals, viz., *da¶an*, etc., expressing primary numbers, viz., *eka*, etc., thus deriving *ek¹-da¶an*, etc. It should be noted here that before prefixing the primary numbers to tenfold numbers like *vi, ¶ati, tri, ¹sat*, etc., the numbers *dvi* changes to *dv¹, tri* to *trayaå, ¬a¬* to *¬a©*, and *a¬-an* to *a¬-¹*, as for instance in *dv¹-vi, ¶ati* (=twenty-two), *trayas-tri, ¶ati* (=thirty-three), *¬a©-a¶ti* (eighty-six), *a¬-¹-'¶ti* (=eighty-eight). In the case of the rest of the numbers, *dvi > dv¹, tri > trayaå*, and *¬a¬ > ¬a©* (before the numbers, like *a¶ti, vi, ¶ati, navati*, etc., beginning with vowel or soft consonants, like *a, v, n*, etc.), as for instance in, *a¬-¹-'¶ti* (=eighty-eight), *trayo-vi, ¶ati* (=twenty-three), *¶a© > ¬aª*-ª*avati* (=ninety-six), involving the retroflexion of *© > ª*, and *n > ª*. And, *¬a¬ > ¬a-* (before numbers like *catur, pañca*, etc., beginning with hard consonants, like *c, p*, etc.), as for instance in, *¬a--catv¹ri, ¶at* (=forty-six), *¬a--pañc¹¶at* (=fifty-six).

after the root invariably, and if the root is Vet optionally, , as in *bhØ+i >bhav+i*, but *añj+i+sya /* or *añj+sy .* Then, the termination *sya > ¬ya*, indicating the Future Tense, is applied to the root, e.g., *a+bhØ+i > a+bhav+i+sya.* Then, the terminations of the Imperfect Past tense are suffixed as per the Person and Number intended to be conveyed. E.g., *a+bhav+i +sya+t > abhavi-yat /* And, *anu+a+bhØ > anv+a+ bhav+i+syat > anvabha- vi¬yat /* Thus, in the Conditional verb-forms we find an admixture of the Past and Future Tense in it, in view of need of conveying the sense of the imagined past and future actions having the supposedly cause and effect relation. Here, in *ay¹ci¬yat= a+y¹c+ i+sya+ am /* the processes involved are the *I©-¹gama* (i.e., insertion of the augment *i*), the *Murdhan¹de¶a* (i.e., retroflexion of the sibilant *s* in *sya >¬* in *¬ya*), and the *PØrvarØpa-ek¹de¶a,* i.e., the merging of the subsequent vowel into the preceding one, *a-+-a= -a-* in *¬ya+am*) / In *a+d¹+sya+at* there is no other change. In *ak¹mayi¬yata,* the changes are *a+kam* (10 ˚.*>k¹m*) *+ay*(the sign of the 10th root-class) *+i+sya >.¬ya+ata* (merging)*>ta* (termination of A. 3rd Per.Sing.). Similarly, *ap¹hari¬ytr= apa+a+hÅ >har+i+sya>¬ya+at >t / Akr»©i¬yat = a+kr»©+i+syat>¬ya+at>t / ¸hv¹syat=a+¹+hve >hv¹+syat / Apr¹psyat = a+pra+ ¹p+syat /* Ajani¬yat=a+jan+i+ syat > ¬yat / *A+pra+ka-+ay+i+syat >¬yat / Ap¹ryi¬yat =a+p¹r+ ay+i+sya >¬ya+at>t /*

Now. Read aloud the following sentences, trying to grasp their meanings:

Ye¬¹, (=whose*) ¶ata,* (=hundred*) priy¹ªi ¶ata, te¬¹,* (= of them*) duåkh¹ni / Ye¬¹, navatiå* (=ninety) *priy¹ªi navatiå te¬¹, duåkh¹ni / Ye¬¹, a¶»tiå* (=eighty) *priy¹ªi a¶»tiå te¬¹, duåkh¹ni / Ye¬¹, sapattiå* (=seventy*) priy¹ªi saptatiå te¬¹, duåkh¹ni / Ye¬¹,* (=whose*) ¬a¬-iå* (=sixty) *priy¹ªi ¬a¬-iå te¬¹, duåkh¹ni / Ye¬¹, pañc¹¶at* (=fifty) *priy¹ªi pañc¹¶at te¬¹, duåkh¹ni / Ye¬¹, catv¹ri, ¶at* (=forty) *priy¹ªi catv¹ri, ¶at te¬¹, duåkh¹ni / Ye¬¹, tri, ¶at* (=thirty) *priy¹ªi tri, ¶at te¬¹, duåkh¹ni / Ye¬¹, vi, ¶atiå* (=twenty) *priy¹ªi vi, ¶atiå te¬¹, duåkh¹ni / Ye¬¹, da¶a* (=ten) *priy¹ªi da¶a te¬¹, duåkh¹ni / Ye¬¹,* (=whose*) nava* (=nine) *priy¹ªi nava te¬¹, duåkh¹ni / Ye¬¹, a¬ta* (=eight*) priy¹ªi a¬-au te¬¹,* (=

Vocabulary: *KeyØraå = b¹hu-bhØ¬aªam* = armlet, bracelets worn on the upper arm. Candrojjvalaå = *Candravat ujjval¹å prak¹¶am¹n¹å* = glistening like the Moon. *Vilepanam = tvac¹y¹å rak¬aªa, kartum upayujyam¹n¹å lepana-pad¹rth¹å* = ointments, the lotions etc., used for applying to the skin for protection from cold, etc.

Word-forms: *VibhØ¬ayanti* = Pre. 3d Per. Plu. of the root *vi+bhØ¬* (10 U. 'to adorn'). *Samala¡ karoti* = Pre. 3rd Per. Plu. of the root *sam+alam+kÅ* (8 U. 'to adorn'). *Aka¡ kÅt¹å=* Nom. Pl. of the Past Pas. Par. *ala¡ kÅta* (Mas.), derived from the root *alam+kÅ* (8 U.). *Dh¹ryate* = Pas. Pres. 3d Per. Sing. of the root *dhÅ* (1 U. 'to hold'). *K¬»yante* = Pas. Pres. 3d Per. Pl. of the root *k¬i* (1 P. 'to decay'). *Sa, skÅt¹* = Nom. Sing. of the Past Pas. Par. *sa, skÅt¹* (Fem.) derived from the root *sam+kÅ* (8 U. 'to adorn, polish'). Here, the final *m* in *sam* is changed to , because followed by the consonant *k,* and *s* is inserted traditionally between the preposition and the root, thus *sam + kÅ =sa, +s+kÅ+ta+ ¹* (of Fem.).

LESSON 14
(*Caturda¶aå p¹-haå*)

Daridrat¹ dh»ratay¹ vir¹jate
    Kuvastrat¹ ¶ubhratay¹ vir¹jate /
Kadannat¹ co¬ªatay¹ vir¹jate
    Kur0pat¹ ¶»latay¹ vir¹jate //

Vocabulary: *Daridrat¹ = daridrasya bh¹vaå = nirdhanat¹ =* poverty / **Dh**»*ratay¹ = dh»rasya bh¹vaå, tay¹ = dhairye ª a =* due to fortitude. *Ku-vastrat¹ = kutsita, vastra, ku-vastra, , tasya bh¹vaå=* bad dress. ˜*ubhrat¹= ¶ubhrasya bh¹vaå, tay¹ =* due to whiteness. *Kad-annat¹ = kutsitam anna, , tasya bh¹vaå =* bad food. *U¬ªat¹=u¬ªasya bh¹vaå, tay¹=*due to hotness. *Kur0pat¹ = kutsita, r0pa, , tasya bh¹vaå =* ugliness. ˜*ilatay¹ = ¶»lasya bh¹vaå, tay¹ =* due to being endowed with (good) character.

Word-forms: *Dh»ratay¹* = Instr. Sing. of the abstract noun *dh»rat¹* (Fem). ˜*ubhratay¹* = Instr. Sing. of the abstract noun *¶ubhrat¹* (Fem.). *U¬ªatay¹* = Instr. Sing. of the abstract noun *u¬ªat¹* (Fem.). ˜*ilatay¹* = Instr. Sing. of the abstract noun *¶»lat¹* (Fem).

Note: In this verse we find the use of the Instrumental Singular forms of the feminine ¹-k¹r¹nta abstract nouns.

In such words as *daridrat¹, dh»rat¹, kuvastrat¹, ¶ubhrat¹, kadannat¹, u¬ªat¹, kur0pat¹* and *¶»lat¹* are derived from the adjectival nouns *daridra, dh»ra, kuvastra, ¶ubhra, kadanna, u¬ªa, kur0pa* and *¶»la,* and the termination *t¹* is suffixed to them to convert them to the feminine abstract nouns. The above adjectival nouns can be changed to the neuter abstract nouns by suffixing the termination *-tvam* also, as *daridratvam, dh»ratvam, kuvastratvam, ¶ubhratvam, kadannatvam, u¬ªatvam, kur0patvam* and *¶»latvam*. Both the types of the abstract nouns are to found in the Sanskrit usage. These termination used for deriving the abstract nouns from the simple nouns are included under the type called **Taddhita-pratyayaå.** *Taddhitaå = tebhyaå hit¹å /* They are useful

ad¹syat (=God would have given me). **Yadi s»t¹ k¹ñcana-m⁄ga, n¹k¹mayi¬yata** (=If Sita would not have desired for the golden deer) **r¹va ª as t¹, n¹hari¬yat** (R¹va ª a would not have kidnapped her). **Yadi r¹va ª aå s»t¹, n¹pahari¬yat** (=If R¹va ª a would not have kidnapped S»t¹) **r¹mas ta, n¹hani¬yat** (=R¹ma would not have killed him). **Yadi yudhi¬-hiro dy0ta, n¹kr»©i¬yat** (=If Yudhi¬-ira would not have played with dice) **tad¹ p¹ª©av¹å vana, n¹gami¬yan** (=then the P¹ª©avas would not have gone to the forest), **mah¹bh¹rata-yuddha, ca n¹bhavi¬yat** (=and the Mah¹bh¹rata War would not have taken place). **Yadi kuntiå durv¹sasaå varad¹na, par»k¬itu, s0rya, n¹hv¹yi¬yat** (=If Kunti had not invoked the Sun-god to test the boon of Durv¹s¹) **tad¹ kaum¹rye eva kar ª a, putra-r0e ª a n¹jani¬yat** (=then she would not have given birth to Kar ª a as the son), **p¹ª©avaiå saha ca kar ª asya vaira, n¹jani¬yat** (=the enmity of Kar ª a with the P¹ª©avas would not have arisen). **Yadi bh»¬maå r¹ja-sabh¹y¹, kaurav¹n prati svasya artha-d¹satva, n¹praka-ayi¬yat** (=If Bh»¬ma would not have declared in the royal assembly his monetary slavery to, i.e., economical dependence on, the Kauravas) **tad¹ duå¶¹sanaå sabh¹sad¹n¹¹, samak¬a-a, draupady¹¶ c»ra-hara ª a, kartum n¹p¹rayi¬yat** (=then Duå¶¹sana would not have been able to try snatching the garments of Draupad» in the assembly in front of the members of the assembly).

In the above sentences the verbal forms, viz., *ay¹ci¬yam*, *ad¹syat*, *ak¹mayi¬yat*, *ahari¬yat*, *ap¹hari¬yat*, *ahani¬yat*, *akr»©i¬yat*, *agami¬yan*, *abhavi¬yat*, *¹hv¹syat*, *apr¹psyat*, *ajani¬yat*, *apraka-ayi¬yat*, and *ap¹rayi¬yat*, are all the **Conditional ones, expressing the cause-effect relation between the two imagined actions. In the P¹ ª inian system, such verbal forms are known by the name of L⁄¡ -lak¹ra.**

Now, let us see from the point of view of grammatical analysis: In the Conditional verbal forms given above, we find that there an *ad-¹gama* (i.e. the augment *a*), indicating the Past Tense, prefixed to the bare root, or between the preposition and the root if there is a preposition prefixed to a root, e.g., *bh0 > a+bh0 / But anu+bh0 > anu+a+bh0 /* Then, if the root is Set, the *id-¹gama* (i.e. the augment *i*) is added

necessary). *Ti¬-hatu bhoå* (=O! Please, let it stop). *Smarati kila* (=Oh! Does he remember)? *Tath¹ kim-api n¹sti* (= There is nothing of that sort). *Katham asti bhav¹n* (=How are you, gentleman)? *M¹ vismaratu* (=Don't forget). *Anyac ca* (=And further, moreover). *Tad-anantaram* (=after that). *T¹vad eva kila* (=only that much)? *Mah¹n santo¬aå* (=Highly satisfied). *Na tath¹* (=Not like that, not in that way, not thus). *˛m bhoå* (=Oh! Alright, yes please).**Evam eva** (=like that only, granted). *Ki, cirad dar¶anam* (=why seen   after a long time, why were you not seen for long)? *Bhavanta, kutr¹pi då¬-av¹n* (=Have seen you somewnere). *Bhav¹n / bhavat» sammelane/ ¶ibire/ k¹ry¹laye/mah¹vidy¹laye/ granth¹g¹re ¹gatav¹n, ¹gatavat» v¹* (=Did you come to the conference/ camp/office/college/library)? *Tarhi kutra m¹, då¬-av¹n/ då¬-avat»* (=Then, where did you see me)? *Tarhi tatra eva m¹, då¬-av¹n/ då¬-avat»* (=Then, you saw me there itself)?

From the above sentences of general conversation, we come to know for sure that in day-to-day usage it is not necessary to use the subject, verb, and etc., in them! In many cases, they are taken for granted, or implied. Moreover, as in spoken English, the Sanskrit language too has its own special style, custom, fashion, which enables the speaker to express the special sense by the different tone, accent or emphasis on particular syllables or words in a sentence. And, in such cases, if one wants to translate them in another language, one has to be very careful to its special idiom.

In English we have conditional usages like 'if this had been the case, ... it would have happened thus'. In such cases there is an involvement of the past action and the future one, though they have actually not happened at all. For expressing such a conditional sense, the forms utilized in Sanskrit are known as **Hetu-hetumad-bh¹va (=the relation of cause and effect)** or **Kriy¹-'tipapaty-artha** (=the sense of an action being overtaken, i.e. to imagine an action on the basis of another one before they have actually happened).

Now, read aloud the following sentences:
    Yadi hi ay¹ci¬yam (=if indeed I had asked for), *m¹m acyutaå*

in various types of grammatical functions.

P¹ªini has affixed various other letters, as initial or middle or the final one, to these *Taddhita* terminations to indicate their various types of changes that occur when these terminations are applied. These letters do not form a part of the terminations, and since they are elided in the grammatical process on indicating the function connected with it. They are, therefore, called '*it*' (=those who go away, i.e., they are only indicatory). It is customary in the P¹ªinian system to recognize these terminations on the basis of such *it* letters. Thus, in the termination *-hak* is *kit* (=having a *k* which is *it*). The termination *aᵃ*, is *ᵃit* (=having a *ᵃ* which is *it*). The *matup* is *pit* (=having a *p* which is *it*). The *vuñ* is *ñit* ((=having a *ñ* which is *it*).

From the viewpoint of grammatical analysis, while applying these *Taddhita* terminations, we have to understand that when a termination is *ñit* or *ᵃit*, the first vowel in the verbal root or the nominal base to which it applies is replaced by its *vÅdhhi* equivalent. For instance, in *diti+ᵃya*, where *diti* comprises the letters *d-i-t-I*, since the termination is *ᵃit*, the first vowel after *d* is replaced by its equivalent *vÅddhi* vowel *ai*, and   the last vowel of the original nomi- nal base *diti* is elided. Thus, *diti+ᵃya= d-ai-t-i+ya = d-ai-t+ya= daitya* (=the demons, i.e., the ones who are the sons of *diti*). Similarly, in *r¹jan+matup*, since the termination *matup* is *pit*, and it begins with the letter *m*, the final consonant *n* of the base *r-¹-j-a-n* is elided.   Thus, *r¹jan+matup=r¹ja+mat(>vat)= r¹javat.*

Similarly, in the case of *¹tman+»ya*, since the termination *»ya,* begins with a vowel *»*, both the final consonant and the final vowel are elided, *¹-t-m-a-n +»ya=¹tm+»ya= ¹tm»ya* (=that which belongs to the Self). In the case of *lavaᵃa+-hañ,* since the termination *-hañ* is both *-hit* and *ñit*, it is replaced by *ika*, and the initial vowel *a* of the base *lavaᵃa* is replace by its equivalent *vÅddhi* vowel *¹*, thus *lavaᵃa+ -hañ =lavaᵃa>l¹vaᵃa+-hañ>ika =l¹vaᵃ* (by elision of the final vowel) *+ika= l¹vaᵃika* (=dealing in salt, or charming).

The *–yu* in a termination is replaced by *–ana*, and the *vu-* in it is replaced by *–aka*. For instance, *nanda+Iyu = nand* (by elision of the

final vowel *a*) +*yu* (by elision of the intial indicatory *l*) = *nand* + *ana*= *nandana*, and *vasudeva + vuñ = v¹sudev* (by elision of the final vowel *a*) + *vu* (by elision of the final indicatory *ñ*) = *v¹sudeva+aka= v¹sudevaka.*

The initial *ph* in the termination is replaced by ¹*yan*, ©*h* by *eya*, *kh* by »*n*, *gh* by »*y*, and *ch* by *iy*. Thus, *nara+phak = n¹r + pha= n¹r+¹yan* (placed before the final vowel)+ *a= n¹r¹yaªa* (by changing *n* to ª by coalescence because preceded by *r*). *Vinat¹+©hak = vainat+dha= Vainat+eya= vainateya / Kula+kha=kul+kh+a= kul»n+a= kul»na / Garga+cha+g¹rga+ch+a= g¹rga+ »y+a= g¹rgeya / K¬atra+cha=k¬atr+ch+a=ka¬tr+»ya=k¬atriya /* From the point of view of grammatical analysis this process would seem to be rather difficult. But, in order to facilitate easiness and simplicity, P¹ªini has given very short aphorisms (*sØtras*) which could be esily memorized and would enhance the power of thinking, remembering and analyzing.

The *Taddhita* terminations have been classified by the grammarians in accordance with the sense to be denoted by them, as *Apaty¹rtha, Matvarth»ya, Bh¹v¹rtha* and *Karm¹rtha, SamØh¹rtha, Sambhandh¹rtha* and *Vik¹r¹rthaka, Parim¹ª¹rthaka* and *Sa, khy¹-nrtha, Hit¹rtha, Kriy¹-vi¶eªaª¹rtha, ¬ai¬ika*, and *Prak»rªaka*. We shall go into them later on in lesson 21st and others.

Now, read aloud the following simple sentences of day-to-day gentlemanly conversation:

Hariå om! (=Hello! How do you do?) / *Suprabh¹tam* (=Good morning.) / ˜*ubhar¹triå* (= Good night.) / *Namaste* or *Namaskaraå* (=Salutation!) / *K¬amyat¹m* (= Beg your parden.) *Cint¹ m¹ 'stu* (=Don't worry. Does n't matter). *KÅpay¹* (= Please, If you don't mind). ¸*gamyat¹m* (=Please! Come). *Su-sv¹gatam* =welcome!). *Punar mil¹maå* (=we shall meet again, see you again). ˜*r»man* (=Hello! gentleman!). *M¹nye / ¸rye* (= Respected / Gentle Lady). *Bahu sam»c»nam* (=very well).

Bhavataå (M.) /*Bhavaty¹å* (F.) *n¹ma kim* -(What is your good name)? *Mama* (=my) *n¹ma _____ / Aya, mama mitra,* (=friend)_____*n¹ma / E¬¹* (=this) *mama sakh»* (girl friend). *Ete¬¹, vi¬aye*(=about them) ¶*rutav¹ aham* (=I have heard).

Bhav¹n (M.) /*Bhavat»*(F.) *ki, karoti* (=what are you doing)? *Aham adhy¹pakaå / adhy¹pik¹* (=I am a teacher) *adhik¹r»* (= officer.)/ *cikitsakaå* (=a physician, doctor) /*tantrajñaå* (=technician)/ *gaªakaå* (=accountant)/ *u--a¡ kakaå* (=typist) / *nide¶akaå* (=director) / *pr¹dhy¹pakaå* (=professor) / *v¹cakiaå* (=reader)/ *vy¹khy¹t¹* (=lecturer)/ *sa, ¶odhana-sah¹yakaå* (=research assistant)/ *granthap¹laå* (=librarian)/ *k¹ryakaraå* (=peon) / *asmi* (=I am). *Aha,* (=I) *vidy¹laye* (=in a school) / *k¹ry¹laye* (= in the office) *rugª¹laye* (in a hospital) / *yantr¹g¹re* (=in a factory) / *vitta-ko¶e* (=in a bank/ treasury), *ganaka-vibh¹ge* (= in accounts department) / *¶a, ¬odhana-sa, sth¹y¹m* (=in a research institute) / *mah¹vidy¹laye* (=a college), *vi¬vavidy¹laye* (=in a university) / *k¹rya, karomi* (=am working).

Bhav¹n / bhavat» kasy¹, (= in which) *kak¬y¹y¹,* (= in the standard) *pa-hati* (=are studying) ? *Aha, navana-kak¬y¹y¹,* (=in the ninth standard) / *vinayana-prathana-var¬e* (=first year arts) / *v¹ªijya-dvit»ya-var¬e* (=in second year commerce)/ *vijñ¹na-tÅt»ya-var¬e* (=in third year science), *anusn¹taka-varge* (in post-graduate class)/ *pa-h¹mi* (=am studying).

Bhavataå / bhavaty¹å gr¹maå (=village, town) *ki, ?* **Mama gr¹maå/ nagara, _____ iti n¹ma / Bhav¹n / bhavat» ku¶alaå /ku¶al¹** (=are in good health) **Iti ¹¶¹se** (I hope that) ? **Bhavataå / bhavaty¹å gÅhe sarve ku¶alinaå kim** (= Are all in good health in your house) ? **Kaå vi¶e¬aå / Kaå sam¹c¹raå / K¹ v¹rt¹** (=What news)? **Bhav¹n eva kathayatu** (= Please you yourself say). **Bhav¹n / bhavat» kutaå ¹gacchati** (= Where do you come from)? **Aha, ¶¹l¹taå** (=From school)/ **gÅhataå** (=From house)/ **vipaªitaå** (=From the market), **agacch¹mi** (=Am coming). **Bhav¹n / bhavat» kutra gacchati** (=Where do you go)? **Aha, k¹ry¹laya, gacch¹mi** (=I am going to office). **Yad bhavatu tad bhavatu** (= Let whatever happens happen). **Yad bhavet tat pa¶y¹maå** (=We will see what happens). **Jñ¹ta, v¹** (=Did you come to know)? **Katham ¹s»t** (=How were the things)? A¡ g»kÅta, kila (=they say he has accepted after all). **Kati apek¬it¹ni** (How much is/ many are/ expected)? **Adya eva** (= today only)? **Id¹n»m eva** (=right now)? ¸**gantavyam eva bhoå** (=you have to come without fail). **Tad-artha, v¹** (=Is it for him/ her)? **Tat kim api m¹ 'stu** (=Nothing of that sort, please). **Na dŶyate** (= Is not seen). **Sam¹pta, v¹** (=Is it over)? **Tath¹ 'pi** (=Even then). ¸**va¬yaka, na ¹s»t** (=It was not

uv¹ca):Ke¶avaå/(Gop» uttarayati):˜irasijai n¹ma ki, garv¹yase ?(Kå¬ªa uv¹ca): Bhadre! Aham ¶auriå /(Gop» uttarayati): Pitå-gataiå gu¶aå n¹ma ki, garv¹yase? (Kå¬ªa uv¹ca): He candra-mukhi ! Aha, cakr» / (Gop» uttarayati): (yadi tva, cakr», tarhi) nu me ku^a©», dha-», dohin», ca prayacchasi /

Ittha, = anna prak¹reªa, gop» pra¶na, karoti, kå¬ªa¶ ca pratyttrara, dad¹ti / Kintu gop» tat-pratyuttarasya vipar»tam artha, gåhitv¹ punaå pra¶na, karoti / Kå¬ªaå punar api pratyuttara, dad¹ti / Punar api gop» tat-pratyuttarasya vipar»tam artha, gåhitv¹ punaå pra¶na, karoti /Eva, pratyekasmin pratyuttare punar api gopy¹å pra¶naå samudbhavati / Kintu kå¬ªaå pra¶nasya samucitam antima, pratyuttara, d¹tu, na ¶aknoti / Ata eva gopy¹ jitaå san sa lajj¹-yuktaå bhavati / Eva, lajjita-svarØpasya ¶r»-kå¬ªasya et¹dŶaå l»l¹¶»laå hariå yu¬m¹n p¹tu iti ¶abdaiå stutiå kåt¹ ¶loke 'smin //

Coalescence: Kaå+ tvam / Bho+ni¶l / Sariå+ aham/ Gopa-vadhØbhiå+uttaratay¹ / Hr»ªaå+hariå /

Vocabulary: Ke¶avaå=kå¬ªaå, ke¶a-saundarya-yuktaå ca / ˜irasijaiå=¶irasi j¹taiå=ke¶aiå=v¹laiå/ Garv¹yase=garva-yuktaå bhavasi=abhim¹na, karo¬li / ˜auriå= ¶Ørasya gotr¹patya, pum¹n, ¶Ørasya guªaiå yuktaå ca / Pitå-gataiå=pitari gatå=pitari vidyam¹n¹å, taiå / Cakr»=cakra-yukto vi¬uå, cakra-yuktaå kumbhak¹raå ca / Ku^a©»= ladhuå ku^a©aå / Gha-»=laghuå gha-aå / Dohin»= dugdha, dogdhum (=to draw milk) upayukta, (=useful) laghu bh¹^a©am (= small vessel). Hr»ªaå = lajj¹-yuktaå //

In this verse the following humorous dialogue between a cowherd damsel (gop») and Kå¬ªa has been depicted:

    Gop» - Who are you, at night ?

    Kå¬ªa – I am Ke¶ava.

    Gop» - Why do you take pride by calling yourself 'ke¶a-va'
       (= one having fine hairs) ?

    Kå¬ªa – O Good Lady! I am ˜aur».

    Gop» - What is the greatness in introducing yourself as ˜aur».
       (= a worthy descendant of ˜Øra). -

    Kå¬ªa - O Moon-faced Beauty! I am Cakr».

    Gop» - (If you are really a Cakr», i.e. one who works on the
       potter's wheel), give me a small trough, a small
       pitcher and a small milking vessel.

For converting the ordinal numbers from 61 to 69, 71 to 79, 81 to 89, and 91 to 99 into their cardinals, the final –*i* is elided or –*tama/tam»* are suffixed. As for instance, *dvi¬a¬-a* or *dvi¬a¬-itama* (M. = sixty-second), *dvi¬a¬-»* or *dvi¬a¬-itam»* (F. =sixty-second), *trayonavata* or *trayonavatitama* (M. = ninety-third), *trayonavat»* or *trayonavati- tam»* F. =ninety-third). Similarly, the ordinal numbers 60, 70, 80, 90 and 100 can be converted into their cardinals by suffixing –*tama/tam»*, e.g., ¬*a¬-itama* (M. =sixtieth), ¬*a¬-itam»* (F. =sixtieth).

The *a-k¹r¹nta* cardinal numerals like *prathama* (M.), etc., are declined like the other *a-k¹r¹nta* nouns such as *r¹ma*, but in the Nom. Pl. both the forms pratham¹*å* and *prathame* are used. The ¹-*k¹r¹nta* cardinal numerals, like *pratham¹* (F.) are declined like the other ¹-*k¹r¹nta* nouns. The cardinal numerals dvit»ya (M., N.), tåt»ya (M., N.), etc., are declined like the other *a-k¹r¹nta* nouns, but in the Cases from Dat. to Locative, they are also declined like the adjectival nouns *sarva*, e.g., *dvit»y¹ya* / *dvit»yasmai* (M., N., in Dat.), *dvit»y¹y¹å* / *dvit»yasy¹å* (F., in Gen.), *dvit»yasya* (M., N., Gen.), *dvit»ye/ dvit»yasmin* (M., N., Loc.), *dvit»y¹y¹m/dvit»yasy¹m* (F., Loc.). The Fem. »-*k¹r¹ta* cardinal numeral adjectives, such as *saptam»* and etc., are declined like the Fem. »-*k¹r¹ta* nouns *nad»*, e.g., *saptamy¹* (F. =by the seventieth), *a¬-amy¹å* (F. = of the eightieth), *navaty¹m* (F.= in the ninetieth).

The very big ordinal numbers are formulated by juxtaposing the word *adhika* or *uttara* between the numbers ¶*ata*, *sahasra*, etc. in their orders, e.g., *sapt¹¶»ty-adhika-nava¶at¹dhika-sahasram* or *sapt¹¶»ty-adhika, nava¶atottara, sahasram* (=87+900+1000 =1987), *try-adhika-dvi-sahasram* or *tryottara, dvi-sahasram* (=3+ 2000=2003).

Another simple method is that of mentioning the tens and hundreds separately. Thus, the numbers from 111 to 159, 211 to 259, etc., can be expressed as *ek¹da¶a, ¶atam* (=111), *nava-pañc¹¶a, dvi-¶atam* (=259), *vi, ¶a, tri-¶atam* (=320).

For expressing very big numbers, there is yet another easy method of just mentioning from right to left the digits of the concerned number, and suffix the word –*saykhyak¹å*, –*mit¹å*, e.g., *nava-sapta-¬a--pañca-dvi-saykhyak¹å* / *nava-sapta-¬a--pañca-dvi-mit¹å* (=25,679),

which practically means 9+70+600+5,000+20,000). In English this is expressed by speaking out as 'nine plus seventy plus six hundred plus five thousand plus twenty-thousand, ar per the placement of the digits in the number from right to left.

In ancient times, there was a custom of mentioning, particularly to express the years, the number of the very well known things whose collective numbers were popularly understood by all, such as *bhØmi, indu* (=1) / *bhuja, pak¬a, netra* (=2), *pura, loka, agni, gu^a* (=3)/ *veda, samudra, yuga* (=4)/ *i¬u, bhØta, v¹yu, pr¹^a* (=5)/ *a¡ga, rasa, Åtu* (=6) *Å¬l, parvata, a¶va* (=7), *vasu, diggaja, sarpa, n¹ga* (=8) / *graha, nidhi, ratna* (=9)/ *abhra, kha, ¶Ønya* (=0).

In the ancient works on Mathematics, the various functions like addition, subtraction, multiplication, division, etc., are expressed in the following manner: *Pañca-da¶abhiå sa, yojitesu pañcasu* (=when five are added to fifteen) *samav¹yaå* (=the total) *vi, ¶ati¤ sampadyate* (= twenty is obtained.) / *¦o©a¶abhyaå viyojite¬u ¬a-su* (=when six are subtracted from sixteen), *ava¶e¬aå* (=the remainder) *da¶a bhavati* (= becomes ten.) / *Saptabhiå gu^ite¬ a¬¬asu* (=when seven is multiplied by eight) *gu^a-phala,* (=multiple) *¬a--pañc¹¶at bhavati* (=becomes fifty-six.) / *Navabhiå vibhakte¬u tri-saptati-¬u* (=when seventy-three are divided by nine) *a¬¬au bh¹ga-phala,* (=dividend eight) *¬e¬aå ca ekaå pr¹pyate* (=and the remainder one is obtained).

For expressing the function 'so many times', the following numerical adjectives are used in Sanskrit: sakÅt (=once), dviå (=twice), triå (=thrice), catuå (=four times, quadruple), pañca-kÅtvaå (=five times, fivefold), ¬a--pañc¹¶at-kÅtvaå (=fifty-six times), ¶ata-kÅtvaå (=hundred times, hundred-fold). Here it should be noted that the word '*kÅtvaå*' applied here, and not '*kÅtv¹*'.

When an action is performed repeatedly, the word expressing time is used in the Genitive, as for instance in: *Divasasya sakÅt* (=once in a day) / *Sapt¹hasya triå* (=thrice in a week) / *M¹sasya da¶a-kÅtvaå* (=ten times in a month).

The declension of the pronoun *adas* in Mas. and Fem.:

	Adas (M.) = that			*Adas* (F.) = that		
Case	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	asau	amØ	am»	asau	amØ	amØå
Voc. .	-	-	-	-	-	-
Acc.	amum	amØ	amØn	''	''	''
Instr.	amun¹	amØby¹m	am»bhiå	amuy¹	amØbhy¹m	amØbhiå
Dat.	amu¬mai	''	am»bhyaå	amu¬yai	''	amØbhyaå
Abl.	amu¬m¹t	''	''	amu¬y¹å	''	''
Gen.	amu¬ya	amuyoå	am»¬¹m	''	amuyoå	amØ¬¹m
Loc.	amu¬min	''	am»¬u	amu¬y¹m	''	amu¬u

Looking to the above forms of **adas (m.)** with those of **adas (f.)** we find the **main differences** as follows: in Nom. Pl. *am»* (m.) – *amØ* (f.), in Acc. Pl. *amØn* (m.) – *amØå* (f.), in Instr. Sing. *amun¹* (m.) – *amuy¹* (f.), in Dat. Sing. *amu¬mai* (m.) – *amu¬yai*, in Abl. Sing. *amu¬m¹t* (m.) – *amu¬y¹å* (f.), Gen. Sing. *amu¬ya* (m.) – *amu¬y¹å* (f.), in Loc. Sing. *amu¬min* (m.) – *amu¬y¹m*; in Instr. Pl. am»bhiå (m.) – amØbhiå (f.), in Dat. and Abl. Pl. am»bhyaå (m.) – amØbhyaå (f.), in Gen. Pl. am»¬¹m (m.), Loc. Pl. am»¬u (m.) – amØ¬u (f.). **This difference should be born in mind.**

As regards the forms of *idam* and *adas* in Neuter, only the forms of Nom. and Acc. are different, while rest of them in all other Cases are similar to those of respective masculine ones:

	Idam (n.) = This (nearby)			Adas (n.) = This (more close by)		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	idam	eme	im¹ni	adaå	amØ	amØni
Acc.	''	''	''	''	''	''

Now, sing aloud rhythmically the following verses and read aloud their explanations:

Kastva, bhoå ni¶¶i ke¶avaå ¶irasijaiå ki, n¹ma garv¹yase
Bhadre ¶aurir aha, gu^aiå pitÅgataiå putrasya ki, gauravam /
Cakr» candra-mukhi! prayacchasi nu me ku^©», gha-», dohinim
Itha, gopa-vadhØbhir uttaratay¹ hr»^o hariå p¹tu vaå //

Asmin ¶loke gopy¹ saha kÅ¬^asya vinoda-pØr^aå pra¶nottara-rØpaå sa, v¹daå nirØpitah / (Gop» pÅcchati): Bhoå! Kaå tvam /(KÅ¬^a

Idam astuu sannikÅ¬-a,   sam»patara-varti caitado rØpam /
Adasas tu viprakÅ¬-a,   tad iti parok¬e vij¹n»y¹t //

SannikÅ¬-a, (=nearby, adjacent) *vastu idamaå idam-sarva-n¹mnaå* (=of the pronoun *idam*) *rØpeªa nirdi¶yate* (=is indicated); *sam»patara-varti* (=located very nearby) *adhika-sam»pe vartam¹ne vastuni ca etadaå etad-sarvan¹mnaå rØpa, prayujyate*(=is used); *viprakÅ¬-a,* (a distant) *vastu adasaå adas-sarvan¹mnaå rØpeªa n nisdi¶yate / Parok¬e*(=beyond the rangeof the eye-sight) *vastuni tat-sarvan¹mnaå prayogaå kriyate; et¹ni sarvan¹m¹ni prathama-puru¬a-v¹cak¹ni santi //*

The declension of the pronoun *idam* in Mas. and Fem.:

	Idam (M.) = this			*Idam* (F.) = this		
Case	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	*ayam*	*imau*	*ime*	*iyam*	*ime*	*im¹å*
Voc. .	-	-	-	-	-	-
Acc.	*imam*	*imau*	*ime*	*im¹m*	*ime*	*im¹å*
Instr.	*anena*	*¹bhy¹m*	*ebhiå*	*anay¹*	*¹bhy¹m*	*¹bhiå*
Dat.	*asmai*	''	*ebhyaå*	*asyai*	''	*¹bhyaå*
Abl.	*asm¹t*	''	''	*asy¹å*	''	''
Gen.	*asya*	*anayoå*	*e¬¹m*	''	*anayoå*	*¹s¹m*
Loc.	*asmin*	''	*e¬u*	*asy¹m*	''	*¹su*

On comparing the mas. and fem., forms of the *idam* pronoun in different cases, we find the following difference: in the nom. and voc. sing. *ayam* (m.) – *iyam* (f.), in du. *imau* (m.)- *ime* (f.). in pl. *ime* (m.) – *im¹å* (f.); in acc. sing. *imam* (m.) – *im¹m* (f.), in du. *imau* (m.) - *ime* (f.), in pl. *im¹n* (m.) – *im¹å* (f.); in the inst. Sing. *anena* (m.) – *anay¹* (f.), in pl. *ebhiå* (m.) - *¹bhiå* (f.); in dat. sing. *asmai* (m.) – *asyai* (f.), in pl. *ebhyaå* (m.) - *¹bhyaå* (f.); in abl. sing. *asm¹t* (m.) – *asy¹å* (f.); in gen. sing. *asya* (m.) – *asy¹å* (f.), in pl. *e¬¹m* (m.) - *¹s¹m* (f.); and in loc. sing. *asmin* (m.) – *asy¹m* (f.), and in pl. *e¬u* (m.) - *¹su* (f.). The rest of the forms, viz. inst. Dat. and abl, du. and dat. and abl. pl., as also gen. and loc. du. forms are just similar; and there are no prevalent forms in vocative.

To express the sense of 'in so many ways' in Sanskrit, the termination *–dh¹* is suffixed, as for instance in: *dvidh¹ /dvedh¹* (=in two ways), *tridh¹ / tredh¹* (=in three ways), *caturdh¹* (=in four ways); similarly in *pañcadh¹* (=in five ways), *¬a©dh¹ / ¬o©h¹* (=in six ways), *saptadh¹, a¬-adh¹, navadh¹,* and etc.

To convey the sense of a serial order, the termination *-¶aå* is suffixed, as for instance in: *eka¶aå* (=one by one), *dvi¶aå* (=two by two at a time), *tri¶aå* (=three by three at a time), *pañca¶aå* (=five by five at a time).

In order to express a collective number, the termination *–taya* or *ka* is used, as for instance in: *dvitayam / dvayam* (=pair); *trayam / trikam* (=group of three); *catu¬-ayam / catu¬kam* (= group of four); *a¬-akam* (=group of eight); *navakam* (=group of nine); *da¶akam / da¶at* (=group of ten); *¶atakam* (=group of hundred).

Now, read aloud the following verses
and their explanation, trying to grasp their meaning:
Suputro varam eko 'pi ki,   kuputra-¶atair api /
Eka¶ candro jad-d»paå nak¬atraiå ki,   prayojanam //

 Ekaå api suputraå (=¶obhanaå putraå = sat-putraå) vara, (¶re¬-haå) bhavati / Kuputra-¶ataiå (=¶ata-sa¡khy¹kaiå kutsita-putraiå) api ki, prayojanam ? (=kim api prayojana, na bhavati ity arthaå /) Ekaå candraå jagad-d»paå (=d»pa-rØpeªa jagat prak¹- ¬ayati/) (Ataå a-sa¡khy¹kaiå) nak¬atraiå ki, prayojanam ? (=kim api prayojana, na asti ity arthaå /)

Udyamaå s¹hasa, dhairya, buddhiå ¶aktiå par¹kramaå/
¦a© et¹ni ca yatra syus tatra devaå sah¹ya-kÅt //

 Udyamå (=udyogaå), s¹hasa, (=s¹hasikat¹), dhairya, (=dhirat¹), Buddhiå (=biddhimatt¹), ¶aktiå (=¶aktimatt¹), par¹kramaå (=par¹-krama-s»lat¹), ity et¹ni ¬a© vastØni (= ete ¬a© guª¹å) yatra syuå (= bhaveyuå \ = would exist), tatra (= tasy¹m avasth¹y¹,) devaå (=daiv»-¶aktiå =bh¹gya,) sah¹ya-kÅt (=sah¹yak¹r» bhavati= sah¹ya, karoti) /

Bhavanti na hi pØrª¹ni saptait¹ni kad¹cana /
Kåpaªo 'gnir yamo bhØpaå payodhir udara, gåham //

Kåpaªaå (=a miser), agniå (= fire), yamaå (= god of death), bhØpaå (=a ruler), payodhiå (=a sea), udara, (=belly), gåha, (=a house, residence), et¹ni sapta kad¹cana (=kad¹cit api= kad¹'pi=kasmin api k¹le = ever, at any time) pØrª¹ni na hi bhavanti / Kåpaªaå kad¹cana ¹tm¹na, (=himself) pØrªa, (=dhanena pØrita, = full of money = possessing sufficient wealth) na manyate (=does not consider) / Agniå kad¹'pi santu¬o (= satisfied) na bhavati / Yamaå kad¹'pi svasya k¹rya, pØrªa, kartu, (= to complete, finish), na ¬aknoti / BhØpaå (=bhØpatiå= r¹j¹= ruler, king) kad¹'pi svasya r¹jya, pary¹pta, (=sufficient, enough) na manyate / Payodhiå kad¹'pi pØrªaå (=full) na bhavati /Uddara, v¹ra, v¹ram (=again and again) annena pØritam api (=even though filled with food) kad¹'pi pØrªa, na bhavati / Gåhe yady api pu¬kal¹ni vastØni bhavaeyuå tath¹'pi gåha, kad¹'pi paripØrªa, na bhavati /

L¹layet pañca-va¬¹ªl da¬a var¬¹ªl t¹©ayet /
Pr¹pte tu ¬o©a¶e varªe putre mitravad ¹caret //

Janm¹d (= janma-divas¹d = from the birth-day) ¹rabhya (=starting, beginning with) pañca-var¬a-paryanta, (=upto the age of five years) putra, l¹layet (= tasya l¹lana, kury¹t = should be fondled, caressed) ity arthaå / Tataå ¬a¬-h¹d var¬¹d ¹rabhya, da¶a-var¬¹ªi = pañca-da¶ama-var¬a-paryanta, =upto the fifteenth year) t¹©ayet / D©ha, manobala, , ¶i¬-a-sammata¶ ca ¹c¹raå ity eva, -rØpam uttama, ¶ik¬aªa, d¹tu, , yadi ava¬yaka, (=if necessary) tarhi (=tad¹, tasy¹m paristhity¹m = then, in that case, in such a situation) ¶ik¬¹-¹-rØpa, t¹©anam (=beating, thrashing, striking) api kury¹d ity arthaå /Kintu (= but), putre ¬o©a¶e varªe pr¹pte (=yad¹ putraå ¬o©a¶, varªa, pr¹pnoti (= yad¹ putraå yuv¹'vavasth¹y¹, pravi¶ati tad¹) tena saha (=with him) mitravad (=like a friend, in a friendly manner) ¹caret (=should behave, shoutd be treated as) / Tad¹ (=at that time) tasya ¶ik¬aª¹¹rtha, t¹©ana-rØp¹ da¹©a-vidh¹na-paddhatiå (=the method of teaching through punishment, like beating, etc.) yadi prayujyate (=if adopted), tad¹ tasya svam¹na-bha¡ ga, kåtv¹ (=having hurt his self-

khanyat¹m - kh¹yat¹m / khanet - khaneta / khanyeta - kh¹yeta / khanat - khanam¹na, khanyam¹na - kh¹yam¹na / khanitavya, khanan»ya, kheya / kh¹ta / khanitum / khanitv¹, kh¹tv¹ / khani¬yati - khani¬yate / akhani¬yat - akhani¬yata //

Gam (1 P.)= To go –gacchati, gamyate/agacchat, agamyata / gacchatu, gamyat¹m /gacchet, gamyeta / gacchat, gamyam¹na / gantavya, gaman»ya, gamya / gata / gantum /gatv¹ (¹gamya or ¹gatya) / gami¬yati / agami¬yat //

Sam+gam (1.¸) = To meet, to be united with – sa, gacchate, sa, gamyate / samagacchata, samagamyata / sa, gacchat¹m, sa, gamyat¹m / sa, gaccheta, sa, gamyeta / sa, gaccham¹na, sa, gamyam¹na / sa, gantavya, sa, gaman»ya, sa, gamya / sa, gata / sa, gantum / sa, gamya, sa, gatya /sa, ga, syate / samaga, syata //

Gal (1 P.) = To drip, trickle, distil; to vanish, perish, pass away – galati, galyate / agalat, agalyata / galatu, galyat¹m / galet, galyeta / galat, galyam¹na / galitavya, galan»ya, galya / galita / galitum / galitv¹ /gali¬yati / agali¬yata //

Ava+g¹h (1.¸.) = To plunge into, bathe in; to go deep into, be absorbed in – avag¹hate, avag¹hyate / av¹g¹hata, av¹g¹hyata / avag¹hat¹m, avag¹hyat¹m / avag¹heta, avag¹hyeta / avag¹ham¹na, avag¹hyam¹na / avag¹hitavya, avag¹©havya, avag¹hya / avag¹©ha / avag¹hitum, avag¹©hum / avag¹hya, vag¹hya / avag¹hi¬yate / av¹g¹hi¬yata //

Car (1 P.) = To move one's self, go walk, move, stir, roam about, wander – carati, caryate / acarat, acaryata / caret, caryeta/ carat, caryam¹a / caritavya, caraª»ya, carya, (¹c¹rya) / carita / caritum / caritv¹ / cari¬yati / acari¬yat //

Cal (1 P.) = To be moved, stir, tremble, quiver, be agitated, palpitate - calati, calyate / acalat, acalyata / calet, calyeta/ calat, calyam¹a / calitavya, calaª»ya, calya / calita / calitum / calitv¹ / cali¬yati / acali¬yat //

In English, the pronouns 'this' nearby and 'that' is used for indicating a thing at a distance. But since Sanskrit was a far advanced language, there is in it the facility of words that denote more subtle aspects of these two concepts. **The following verse contains in a nutshell the different pronouns with their meanings**:

Pra+k¹¬ (1 ¸.) = To appear, shine, to become visible, to become evident or manifest – *prak¹¶ate, prak¹¶yata / pr¹k¹¶ata, pr¹k¹¶yata / prak¹¶at¹m, prak¹¶yat¹m /prak¹¶eta, prak¹¶yeta / prak¹¶am¹na, prak¹¶yam¹na /prak¹¶itavya, prak¹¶an»ya, prak¹¶ya / prak¹¶ita / prak¹¶itum / prak¹¶ya / prak¹¶i¬yate / pr¹k¹¶i¬yata //*

Kup (4 P.) = To be angry, excited, agitated, moved – *kupyati, kupyate / akupyat, akupyata / kupyatu, kupyat¹m / kupyet, kupyeta / kupyat, kupyam¹na / kopitav ya, kopan»ya, kupya/ kupita / kopitum/ Kupitv¹ - kopitv¹ / kopi¬yati /* a*kopi¬yat //*

KÅ¬ (1 P.) = To draw, pull, plough – *kar¬ati, kÅ¬yate / akar¬at, akÅ¬yata / kar¬atu, kÅ¬yat¹m / kar¬et, kÅ¬yeta / kar¬at, kÅ¬am¹ª a / kar¬itavya, kar¬aª»ya, kÅ¬ya / kÅ¬¬a / kar¬¬um - kra¬¬um / kÅ¬¬v¹ / kark¬yati - krak¬yati / akark¬yat - akrak¬yat //*

KÅp – (6 ¸.) = To mourn, lament, implore – *kÅpate, kÅpyate / akÅpata, akÅpyata / kÅpat¹m, kÅpyat¹m / kÅpeta, kÅpyeta / kÅpam¹na, kÅpyam¹na / kÅpitavya, kÅpaª»ya, kÅpya / kÅp¬yate / akÅpsyat // akÅpi¬yata – akarpsyata //*

Kåp (1 ¸.) = To be able to, fit for – *kalpate, kalpyate / akalpata, akalpyata / kalpat¹m, kalpyat¹m / kalpeta, kalpyeta / kalpam¹na, kalpyam¹na /kalpitavya – kalptavya, kalpan»ya / kalpya /kåpta / kalpitum – kalptum / kalpitv¹ - kalptv¹, (sa, kalpya) / kalpi¬yate – kalpsyate / akalpi¬yata - alalpsyata //*

Kr»© (1 P.) = To play, amuse oneself – *kr»©ati, kr»©yate / akr»©at, akr»©yata / kr»©atu, kr»©yat¹m / kr»©et, kr»©yeta /kr»©itavya, kr»©an»ya, kr»©ya / kr»©ita /kr»©itum /kr»©itv¹ /kr»©I¬yati /akr»©I¬yat /*

K¬am (1 ¸.) = To be patient or composed, suppress anger, endure, put up with, pardon, forgive anything – *k¬amate, k¬amyate / ak¬amata, ak¬amyata /k¬ameta, k¬amyeta / k¬amam¹ª a, k¬amyam¹ª a /k¬amitavya - k¬antavya, k¬amya / k¬¬¹nta / k¬amitum - k¬antum / k¬amitv¹ - k¬¹ntv¹ / k¬ami¬yate - k¬a, syate / ak¬ami¬yata - ak¬a, syata //*

K¬i (1 P.) = To destroy, corrupt, ruin, make an end of, kill, injure – *k¬ayati, k¬»yate / ak¬ayat, ak¬»yata /k¬ayatu, k¬»yat¹m / k¬ayet, k¬»yeta / k¬ayat, k¬»yam¹ª a / k¬etavya, k¬ayya, k¬eya / k¬ita / k¬»ª a / k¬itv¹ /k¬e¬yti /ak¬e¬yat //*

Khan (1 U.) = To dig - *khanati- khanate, khanyate - kh¹yate / Akhanat- akhanata, akhanyata - akh¹yata / khanatu - khanat¹m /*

respect) *ni¬phal¹ bhavati* (=becomes fruitless, fails) / *Kintu yadi tasya buddhau* (in his intellect) *yatha sv»k¹rya, bhavati* (=becomes acceptable, convincing) *tath¹ mitravad upadi¶ya* (=having advised like a friend), *sa, sk¹r¹* (= good impressions, manners) *yadi sa, kr¹myante* (=are transmitted), *tad¹ s¹ ¶i¬aª a-praª l»* (=system of teaching, educational system), *saphal¹ bhavati* (=becomes fruitful, succeeds).

Asmin ¶loke(=in this verse), *vayo'nurØpa, * (= as per the age) *k»dÅ¶a, parivartanam apek¬yate* (=what sort of change is expected) *tad bhagavat¹ manun¹ praka¬kÅtam* (=has been revealed by Lord Manu) *sva-racit¹y¹, manu-smÅtau* (=in the *Manu-smÅti* composed by him) /

While speaking Sanskrit, there occurs by the very nature of its continuous pronunciation, certain changes in the final syllables of the preceding word and the initial ones of the immediately following word, due to their contiguous position. Such changes are called *Sa, hit¹*(=putting together, juxtaposition) or *Sandhi* (=coalescence). In the Sixth Lesson above, we have learnt about the *Ac-sandhi*, i.e., coalescence of vowels. We shall now know more about **the *Visarga-sandhi*, i.e., coalescence of the soft aspirate sound** *å* (written as : after a *devan¹gar»* syallble in Sanskrit).

In the verses and the sentences of the prose passages given in the preceding lessons, we have learnt that the *Visarga* remains in tact if it is immediately preceded by the syllables *ka, kha, pa, pha*, or it occurs at the end of a sentence, as in: *KÅ¬akaå kÅ¬ati* (=A farmer tills)/ *Coraå khanati* (=A thief digs)/ *B¹laå pa¶yati* (=A boy sees)/ *Yatnaå phalati* (=An effort succeeds)/

But, in situations other than these, the *Visarga* undergoes different changes; some times it is replaced by –*u*, sometimes by *r*, or -*¶* or –*s*, and sometimes it is just elided or dropped. The following rules give details about these situations:

(1) If the *Visarga* is preceded immediately by the vowel a and then followed immediately by an *a*, the *Visarga becomes u*, which coalesces with the preceding -*a*, thus both are replaced by *o*. Then, the following *a*- is elided, and in order to indicate the elision of the

a, a sign of *Avagraha* (looking like the Roman *S* in the Devan¹gar» characters, is put in its place. In English transliteration, this *Avagraha* is shown by the sign of an apostrophe: Thus, *-a+å+a- = -a+u+a-* = *-o+ ',* as for instance in, *R¹ma-å+a-sti = r¹ma-u+a-sti = ramo+a-sti= ramo+'sti =r¹mo'sti / Sa-å+ a-sti = sa-u+a-sti = so+a-sti = so+'sti = so'sti / E¬aå+asti = e¬-a+u+a-sti = e¬o+a-sti = e¬o+'sti = e¬o'sti /*

(2) If *Visarga* is preceded immediately by an *-a,* and is followed immediately by a soft consonant, (i.e. by any of the third, fourth or the fifth consonants, such as *g, gh, ¡, j, jh, ñ* and so on, of the five classes, viz., *ka-varga, ca-varga,* etc., or by the semi-vowels *y, r, I, v*), the *Visarga* becomes *u,* which coalesces with the preceding *-a,* thus both are replaced by *o,* as for instance in: *R¹m-a-å+ g-acchati = r¹ma-u+ g-acchati = r¹m-o+ g-acchati = r¹mo+ gacchati = r¹mo gacchati /*

(3) If the *Visarga* is immediately preceded an *-a,* and is followed immediately by a vowel other than *a* (i.e. in situations like *a+å+ ¹, a+å+I, a+å+», a+å+u, a+å+Ø, a+å+Å,* etc.), the *Visarga* is dropped, as for instance in: *R¹ma-å+ ¹-gacchati= r¹ma + ¹-gacchati = r¹ma ¹gacchati / R¹maå + icchati = r¹ma+ icchati = r¹ma icchati / R¹ma-å+u-tti¬-hati= r¹ma+utti¬-hati= r¹ma utti¬-hati / r¹ma-å+Å-gvedam = r¹ma-å+Å-gvedam = r¹ma Ågvedam /* In such a new resulting situation, it would seem that there is further scope for coalescence of, say, *a+ ¹, a+i, a+u, a+Å,* and etc. But, this is prohibited, so as to avoid the confusion about the original words.

(4) If the *Visarga* is immediately preceded an *–¹,* and is followed immediately by any vowel or a soft consonant, the *Visarga* is dropped, as for instance in: *Jan-¹-å +»k¬ante = jan¹ »k¬ante / Jan-¹-å+gaccganti= jan¹ gaccganti / Samavet-¹-å+y-uyutsavaå= samavet¹ yuyutsavaå /*

(5) If the *Visarga* is immediately preceded by any vowel other than an *–a, or ¹* and is followed immediately by any vowel (i.e., in situations like *a+å+ ¹, a+å+I, a+å+», a+å+u, a+å+Ø, a+å+Å,* etc.), the *Visarga* is replaced by a *repha* (i.e., the semivowel *r*) and it joins with the subsequent vowel, if any. For instance: *Hariå+icchati= harir*

Then, sort these forms, and make new lists afresh of the similar forms of all the verbal roots in the list below, say, of all the Present Active forms, Present Passive forms, the Aorist forms, the Potential forms, and so on in the first list, and write down their meanings against each of them in English, e.g., *A-ati* = (He/She/ It) wanders; *Arhati* = (He/She / It) deserves, In another list all the Present Passive forms, e.g. *A-yate* =(It is being   wandered by him/ her/it); *Arhyate* = =(It is being deserved by him/her/it). ¸-at = (He/She/It) wandered; ¸rhat = (He/She/It) deserved; ¸-yata = (It was being wandered by him/her/it); ¸rhyata = (It was being deserved by him/her/it); and so on.

A- (1 P.) = To wander – *a-ati, a-yate / ¹-at, ¹-yata /a-atu. a-yat¹m / a-et, a-yeta / a-at, a-yam¹na / a-an»ya, a-itavya, ¹-ya /a-ita /a-itum / a-itv¹ /a-I¬yati / ¹-i¬yat //*

Arh (1 P.) = To deserve – *arhati, arhyate / ¹rhat, ¹rhyata / arhatu /¹rhyat¹m / arhet, /¹rhyata / arhat, arhyam¹na / arhya, arhaª»ya, arhitavya /arhita / arhitum /arhitv¹ /arhi¬yati / ¹rhi-yat //*

Av (1 P.) = To protect – *avati, avyate /¹vat, ¹vyata / avatu, avyat¹m /avet, avyeta / avat, avyam¹na / avya, avan»ya, avitavya / avita, Øta, avitum / avitv¹ / avi¬yati / ¹vi¬yat //*

½k¬ (1 ¸.) = To see - *»k¬ate, »k¬yate / aik¬ata, aik¬yata /»k¬at¹m / »k¬yat¹m / »k¬eta, »k¬yeta / »k¬am¹ªa, »k¬yam¹ªa / »k¬itavya, »k¬aª»ya, »k¬ya / »k¬itum / »k¬itv¹ / »k¬i¬yate / a»k¬i¬yata //*

Sam+Ådh (1 P.) = To prosper, please – *samÅdhyati / samÅdhyate /sam¹rdhyat / sam¹rdhyata /samÅdhyatu, samÅdhyat¹m / samÅdhyeta / samÅdhyet, samÅdhyeta / samÅdhyat, samÅdhyam¹na / samardhitavya, samardhan»ya, samÅdhya / samÅddha / samardhitum / samÅdhya / samardhi¬yati / sam¹rdhi¬yat //*

Katth (1 ¸.) = To praise, boast – *katthate, katthyate / akatthat, akatthyata / katthat¹m, katthyat¹m / kattham¹na, katthyam¹na / katthitavya, katthan»ya, katthya / katthita / katthitum / katthitv¹ / katthi¬yate / akatthi¬yata //*

Kamp (1 ¸.) = To shake, tremble – *kampate, kampyate / akampata, akampyata /kampat¹m, kampyat¹m /kampeta, kampyeta / Kampam¹na, kampyam¹na / kampitavya, kampan»ya, kampya / kampita / kampitum / kampitv¹ / kampi¬yate / a kampi¬yata //*

LESSON 16
(¦o©a¬aå P¹-haå)

Rephaå svara-para, var^aa, dÅ¬-v¹ ''rohati tac-¶iraå /
Puraå stita, yad¹ pa¶yad adhaå sa¡ kramate svaram //

Yad¹ rephaå ra-var^aaå svara-paa, vyañjana-var^aa, pa¶yati tad¹ ta-¶iraå tasya vyannñjana-var^aasya ¶iraå mastakm **lekhana-rekh¹y¹å** upari ¹rohati / Yath¹ gaur»+atra=gaur-y-atra=gauryatra (this happens in the Devan¹gar», script, as in,   +   =   + +   =   /, wherein the repha, i.e. the letter r, is converted into an inverted hook placed on the preceding letter; it does not happen in the Roman transliteration!). Atra reph¹t parataå ya-k¹raå / Ataå rephaå yak¹rasya ¶irasi ¹rØ©haå / Kintu yad¹ rephaå puraå sthita, svara, pa¶yati tad¹ adhaå sa¡ kramate / Atra reph¹t parataå u-k¹raå / Ataå rephaå lekhana-rekh¹y¹å adhaå sthitaå / Ata eva uktm-

Tumbik¹ tÅ^aa-k¹¬-hañ ca taila, jala-sam¹game /
¿rdhva-sth¹na, sam¹y¹nti reph¹^a¹m »dÅ¶» gatiå //

Yath¹ tumb»-phala, (=pumpkin) jale pativ¹ jalasy upari ¹gacchati, yath¹ tÅ^aa, (-blade of grass) jale pativ¹ jalasy upari ¹gacchati, yath¹ k¹¬-ha, (=log of wood) jale pativ¹ jalasy upari ¹gacchati, yath¹ taila, (=oil) jale pativ¹ jalasy upari ¹gacchati, tathaiva rephasya gatiå gamana, pØrv¹k¬araya upari bhavati deva-n¹gar»-lipy¹m ity arthaå /

Sai¬a d¹¶arath» r¹maå sai¬a r¹j¹ yudhi¬-hiraå /
Sai¬a kar^ao mah¹-ty¹g» sai¬a bh»mo mah¹-balaå //

Atra, saå + e¬aå = sa + e¬a = sai¬a / Ubhayatra (=in both the cases) visargasya lopaå / Api ca tad-anantaram api vÅdhy-¹de¶aå / E¬ apav¹da-rØp¹ rØ©h¹ sandhiå / D¹¶arath» = da¶arathasya apatya, (=child) pum¹n (=male) / Mah¹-balaå = mah¹-balav¹n /

Now, follows a list of some verbal roots, along with their selected Third Person Singular forms, in both active and passive voice, of Present (**la-**), Aorist (**la¡**), Imperative (**lo-**), Potential (**li¡**), and of the bases of the Present Participle (**¶atr-anta/ ¶¹naj-anta**), the Potential Participle (**tavy¹nta/ an»yar-anta/ yad-anta**), the Past Passive Passive Participle (**kt¹nta**), the infinitive (**tum-anta**), the Common Future (**lÅ-**) and the Conditional (**lÅ¡**), by way of specimen.

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icchati / Hariå+jayati = harir + jayati =harir jayati Bahiå+gamanam= bahir+gamanam=bahir gamanam /

(6) If the Visarga is p immediately o preceded by any vowel and is followed immediately by any hard consonant (i.e., the first and second consonants of the second, third and fourth groups, viz., c, ch, -, -h, t, th), the Visarga is replaced by the sibilant of the respective group (i.e., ¶ with c or ch, ¬ with - or -h, and s with t or th). For instance: Bhi¬maå+ca=bhi¬ma¶+ca= bhi¬ma¶ ca / Mallin¹thaå+-ikate = mallin¹tha¬+-ikate = mallin¹tha¬ -ikate / Tataå+tataå= tatas+tataå=tatas tataå /Similarly, when the Visarga is followed immediately by any of the three sibilants, it is replaced by the corresponding sibilant. For instance: Manaå+ ¶¹ntiå = mana¶+¶¹ntiå= mana¶ ¶¹ntiå / R¹maå+¬a¬-haå= r¹ma¬+¬a¬-haå= r¹ma¬ ¬a¬-haå / dehaå+sukham = dehas+ sukham = dehas sukham /

(7) The sibilanr s or r, occurring at the end of an individual word or a sentence, is replace by a Visarga. For instance:Ya¶as =ya¬aå / B¹las=b¹laå / Punar=punaå /

(8) The Visarga in the pronouns Saå and E¬aå is generally elided. For instance: Saå+vÅk¬aå=sa vÅk¬aå / E¬aå+¶i¶uå= E¬a ¶i¶uå/ Saå+e¬aå+gacchati= sai¬a gacchati /

9) If the Visarga is followed immediately r, the Visarga is elided, and the short vowel preceding the Visarga is lengthened. For instance: Hariå+r¹jate=har» r¹jate/ Nis+ravaå= ni¬+ravaå= n»ravaå / Punaå+ramate =pun¹ ramate /

Now, read aloud the following verses and their explanations, keeping in view the Visarga-sandhi occurring in them:

K¹kaå kÅ^aaå pikaå kÅ^aaå ko bhedaå pika-k¹kayoå /
Varanta-k¹le sampr¹pte k¹kaå pikaå k¹kaå pikaå //

Atra sarve¬u pade¬u visarg¹t parataå (=after) ka-k¹ro v¹ pa-k¹ro v¹ vartate / Ataå sarvatra visargaå svarØpe^aaiva yath¹-sthitaå eva vartate/ Na ca tasya u-k¹r¶de¶o, sa-k¹r¹de¶o, reph¹de¶o, lopo v¹ sañj¹taå /

K¹kaå kÅ^aa-var^aaå / piko 'pi kÅ^aa-var^aaå / Eva, pika-k¹kau ev¹v api kÅ^aa-var^aau / Atas tayor madhye bhedo pr¹yo na spa¬¬ao dÅ¬yaten / Kintu yad¹ vasanta-k¹laå sam¹y¹ti tad¹ kevalaå pika eva

madhuram kØjana-sabda, karoti, na k¹kaå / K¹kas tu k¹¹-k¹¹ iti karka¶a, ravam eva karoti, na madhram / Eva, tayor bhedaå spa¬-o bhavati / Atra k¹ko durjanasya prat»kam nirdi¬-aå / Pika¶ tu sajjana-pratinidhi-rØpeªa nirdi¬-aå / Asya ¶lokasy¹ya, bh¹v¹rthaå / Sad-guªn¹, praka-ana, kartu, yad¹ pr¹pyate 'vasaras tad¹, t¹dŶ¹n¹, guªa, svasminn abh¹v¹d durjanasya guªa-h»natva, , sadguª¹n¹m abhivyakty¹ ca sajjan¹n¹, s¹dhutva, , sarvair jñ¹yate / Ayam artho 'tra dhvani-rØpeªa abhivyajyate (= is revealed in the form of a sug-gested meaning)/

Eka-m¹tro bhaved dhrasvo dvi-m¹tro d»rgha ucyate /
Tri-m¹tras tu pluto jñeyo vyañjana, c¹rdha-m¹trakam //

Sandhi-dŬ-y¹ asmin ¶loke visargasya kvacid u-k¹r¹de¶o (as in – m¹traå+bhavet, m¹traå+d»rghaå, plutaå+jñeyaå), kvacit tasya lopaå (as in dh»rghaå +ucyate), kvacic ca tasya sa-k¹r¹de¶aå (as in m¹traå+tu) sandhi-rØpeªa pariªataå (=transformed) dŶyate / Bhaved dhrasvaå = bhavet+hrasvaå (t+h=d+dha=ddha) / Atra ta-k¹rasya da-k¹r¹de¶aå, ha-k¹rasya ca dha-k¹r¹de¶aå /

Atha ¶lok¹rthaå / Hrasvaå svaraå eka-m¹trikaaå (=possessing the time unit of one mora in pronouncing) bhavati / Dvi-m¹trikaå =possessing the duration of two moras in pronouncing) svaraå d»rdgaå ucyate/ Tri-m¹trikaå (=possessing the duration of three moras in pronouncing) svaraå tu plutaå jñeyaå /Thus, the short vowel is called *Hrasva,* the long. i.e., the one with the duration double than the short one, is called *D»rgha,* and the one with the duration treble than the short one, is called *Pluta.*

In the following verse, the Sanskrit grammarians have sought to illustrate, by giving the examples of the chirping of three different birds, this fact of the time duration being taken in pronouncing a short, long and too long Sanskrit vowels :

C¹¬as tv ek¹, vaden m¹tr¹, dvi-m¹tra, v¹yaso vadet /
Tri-m¹tra, tu ¶ikh» brØy¹n nakula¶ c¹rdha-m¹trakam //

C¹¬a-pak¬iå (= the Indian roller bird or blue jay) **ek¹-m¹trika, dhvani, karoti (=** makes a sound of one mora), v¹yasa-pak¬iå (= the

crow bird) **dvi-m¹trika, dhvani, karoti (=** makes a sound otwo moras), ¶ikh» = ¶ikh¹v¹n = mayØra-pak¬iå (=the peacock bird) **tri-m¹trika, dhvani, karoti (=** makes a sound of three moras) / Eva, tray¹ª¹, pak¬»ª¹m ud¹haranaiå hrasva-d»rgha-pluta-svar¹ª¹m vividha, m¹tra-pram¹ªam asmin ¶loke spa¬-a-r»ty¹ pradar¶itam / (

S¹dh (5 P.) = 'succeed, accomplish.'   *A¶* (5 ₌) = 'to eat, enjoy.'

	Parasmaipada			₌tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu	**s¹dhnoti**	**s¹dhnutaå**	**s¹dhnuvanti**	**a¶nute**	**a¶nuv¹te**	**a¶nuvate**
M. Pu.	**s¹dhno¬i**	**s¹dhnuthaå**	**s¹dhnutha**	**a¶nu¬e**	**a¶nuv¹the**	**a¶nudhve**
U. Pu.	**s¹dhnomi**	**s¹dhnuvaå**	**s¹dhnumaå**	**a¶nuve**	**a¶nuvahe**	**a¶numahe**

Tud¹di (=Sixth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* applied to the roots of the is class is replaced by *¶a* which is its *¶ab¹de¶a*. For instance, *tud+¶ap+ti = tud+¶a+ti = tud+a+ti =tudati /mÅ+¶ap+te =mÅ+ ¶a+te =mriy+a+te= mriyate /*

Tud (6 U.)= 'to push strike, goad'   Vid (6 U.)='to find, obtain'

	Parasmaipada			₌tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	**tudati**	**tudataå**	**tudanti**	**vindate**	**vindete**	**vindate**
M. Pu.	**tudasi**	**tudathaå**	**tudatha**	**vindase**	**vindethe**	**vindadhve**
U. Pu.	**tud¹mi**	**tud¹vaå**	**tud¹maå**	**vinde**	**vid¹vahe**	**vindamahe**

Rudh¹di (=Seventh) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* is replaced by *¶nam* (=na) which is its *¶ab¹de¶a*. Since this *¶nam* is *mit*, it is placed just before the final vowel of the root. For instance, *rudh+¶ap+ti = rudh+¶nam+ti= ru+na+dh+ti =ru^aadh+ti= ru^aaaddhi / bhid_+ ¶nam +te = bhi+n+d+te= bhin+d+te= bhinte/*

Rudh (7 U.)='stop, withhold.   *Bhid* (7 U.)= 'to split, break, pierce'.

	Parasmaipada			₌tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	**ru^aaddhi**	**rundhaå**	**rundhanti**	**bhinte**	**bhnd¹te**	**bhindante**
M. Pu.	**ru^aatsi**	**rundhaå**	**rundha**	**bhintse**	**bhind¹the**	**bhindadhve**
U. Pu.	**ru^aadhmi**	**rundhvaå**	**rundhmaå**	**bhinde**	**bhidvahe**	**bhindmahe**

Tan¹di (Eighth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* is replaced by *u* which is its *¶ab¹de¶a*, and it is then replaced by *o* its *gu^a¹de¬a*, because *¶ap* is *pit*. For instance, *tan+¶ap+ti= tan+u+ti= tan+o+ti =tanoti / tan+¶ap+ttan+u+te=tanute /*

Thus, by interpreting every reply of KÅ¬^aa in a different way, Gop» gives a fresh reply resulting from the different interpretation. Thus, finally, when KÅ¬^aa could not win over Gopi in this dialogue, he blushes, and his face bears the beautiful expression of blushing redness. This verse thus incorporates a beautifully humorous human play of the divine Lord.

> **A-pado dØra-g¹m» ca s¹k¬aro na ca pa^a©itaå /**
> **Amukhaå sphu-a-vakt¹ ca yo j¹n¹ti sa pa^a©itaå //**

A-padaå = pada-rahitaå = (1) cara^aa-rahitaå (=lame), (2) ¶abda-rahitaå =(speechless) / S¹k¬araå = (1)ak¬ara-jñ¹na-yuktaå ¶ik¬itaå = educated, (2) likhitaiå ak¶arasiå yuktaå =(endowed with written syllables) / Amukhaå = mukharahitaå (= mouthless).

Asmin ¶loke prahelik¹ (=enigma, riddle) prastut¹ (=has been proposed)/ Yaå a-padaå pada-rahitaå bhavati, sa katha, dØra-g¹m» dØra, gantu, samarthaå bhavati ? Arth¹t (=that means), naiva bhavati /That¹'pi kaå »dÅ¶aå vartate? Yaå s¹k¬araå ak¬ara-jñ¹na-yuktaå, arth¹t ¶ik¬itaå vartate saå ava¶yam eva pa^a©itaå bhavati/ That¹ 'pi s¹k¬araå sann api katha, pa^a©itaå n¹sti ? Yaå a-mukhaå mukha-rahitaå vartate saå katha, sphu-a-vakt¹ spa¬-a, vaktu, samarthaå bhavati ? Arth¹t. naiva bhavati / Tarhi (=then) kaå et¹dÅ¶aå ? Evam e¬¹ prahelik¹ /

Asy¹å prahelik¹y¹å sam¹dh¹nam (= solution) ettha, (= in this way) bhavati /Apadaå sann api lekhaå (= a letter) dØra-g¹m» bhavati (=goes far away). S¹k¬araå likhitaiå ak¶arasiå yuktaå sann api lekhaå pa^a©itaå (= learned person) naiva vartate / Amukhaå) mukha-rahitaå sann api lekhaå sande¶a, spa¬-atay¹ kathayati jñ¹payati (=conveys). Eva, prak¹re^aa asy¹å prahelik¹y¹å satya, uttara, yaå j¹n¹ti, sa eva pa^a©itaå kathayitu, yogyaå ity arthaå //

> **Parvat¹gre ratho y¹ti bhØmau ti¬-hati s¹rathiå /**
> **Calate v¹yu-vegena padam eka, na gacchati //**

E¬¹ 'pi prahelik¹ / Asy¹å sam¹dh¹nam anvi¬yat¹m (= find out). Yadi rathaå parvatasya agra-bh¹ge gacchati, tad¹ tasya s¹rathiå bhØmau katha, ti¬-het ? Idam asambhavam / Yadi rathaå v¹yu-vegena (= with the speed of the wind), ekam api pada, (=even a single step) katha, na gacchati ? Idam api asambhavam / Asy¹å sam¹dh¹nam ittha, / Kumbha-k¹rasya rathaå, arthat ratha-cakra, , parvatasya a¡guly¹å agre (=at the tip of the finger) calati, that¹ 'pi tasya ratha-cakrasya s¹rathiå,

Thus, by interpreting every reply of KÅ¬ªa in a different way, Gop» gives a fresh reply resulting from the different interpretation. Thus, finally, when KÅ¬ªa could not win over Gopi in this dialogue, he blushes, and his face bears the beautiful expression of blushing redness. This verse thus incorporates a beautifully humorous human play of the divine Lord.

A-pado dØra-g¹m» ca s¹k¬aro na ca paª©itaå /
Amukhaå sphu-a-vakt¹ ca yo j¹n¹ti sa paª©itaå //

A-padaå = pada-rahitaå = (1) *caraªa-rahitaå* (=lame), (2) *¶abda-rahitaå* =(speechless) / *S¹k¬araå =* (1)*ak¬ara-jñ¹na-yuktaå ¶ik¬itaå* = educated, *(2) likhitaiå ak¶arasiå yuktaå* =(endowed with written syllables) / *Amukhaå = mukharahitaå* (= mouthless).

Asmin ¶loke prahelik¹ (=enigma, riddle) *prastut¹* (=has been proposed)/ *Yaå a-padaå pada-rahitaå bhavati, sa katha, dØra-g¹m» dØra, gantu, samarthaå bhavati ? Arth¹t* (=that means), *naiva bhavati /That¹'pi kaå »dŶaå vartate? Yaå s¹k¬araå ak¬ara-jñ¹na-yuktaå, arth¹t ¶ik¬itaå vartate saå ava¶yam eva paª©itaå bhavati/ That¹ 'pi s¹k¬araå sann api katha, paª©itaå n¹sti ? Yaå a-mukhaå mukha-rahitaå vartate saå katha, sphu-a-vakt¹ spa¬-a, vaktu, samarthaå bhavati ? Arth¹t. naiva bhavati / Tarhi* (=then) *kaå et¹dŶaå ? Evam e¬¹ prahelik¹ /*

Asy¹å prahelik¹y¹å sam¹dh¹nam (= solution) *ettha,* (= in this way) *bhavati /Apadaå sann api lekhaå* (= a letter) *dØra-g¹m» bhavati* (=goes far away). *S¹k¬araå likhitaiå ak¶arasiå yuktaå sann api lekhaå paª©itaå* (= learned person) *naiva vartate / Amukhaå) mukha-rahitaå sann api lekhaå sande¶a, spa¬-atay¹ kathayati jñ¹payati* (=conveys). *Eva, prak¹reªa asy¹å prahelik¹y¹å satya, uttara, yaå j¹n¹ti, sa eva paª©itaå kathayitu, yogyaå ity arthaå //*

Parvat¹gre ratho y¹ti bhØmau ti¬-hati s¹rathiå /
Calate v¹yu-vegena padam eka, na gacchati //

E¬¹ 'pi prahelik¹ / Asy¹å sam¹dh¹nam anvi¬yat¹m (= find out). *Yadi rathaå parvatasya agra-bh¹ge gacchati, tad¹ tasya s¹rathiå bhØmau katha, ti¬-het ? Idam asambhavam / Yadi rathaå v¹yu-vegena* (= with the speed of the wind), *ekam api pada,* (=even a single step) *katha, na gacchati ? Idam api asambhavam / Asy¹å sam¹dh¹nam ittha, / Kumbha-k¹rasya rathaå, arthat ratha-cakra, , parvatasya a¡ guly¹å agre* (=at the tip of the finger) *calati, that¹ 'pi tasya ratha-cakrasya s¹rathiå,*

Y¹ (2 P.) = 'to go'.   ¸s (2. ¸.) = 'to sit'

	. Parasmaipada			¸tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu.	**y¹ti**	**y¹ntaå**	**y¹nti**	**¹ste**	**¹s¹te**	**¹sate**
M.Pu.	**y¹si**	**y¹thaå**	**y¹tha**	**¹sse**	**¹s¹the**	**¹dhve**
U. Pu.	**y¹mi**	**y¹vaå**	**y¹maå**	**¹se**	**¹svahe**	**¹smahe**

Juhoty¹di (= Third) Class: When the adjunct *¶ap* is applied to the roots of this class, the initial consonant is duplicated before the terminations of Tenses and Moods are applied to them. For instance, *hu+ ¶ap+ti= huhu +a +ti = juhu +a +ti=juhoti / bhÅ+¶ap+te= bhÅbhÅ +a+te=bibhÅ+a+te=bibhÅte /* There are specific rules of duplication of the initial consonant; we look into their details later on.

Hu (3 P.) = 'to sacrifice'.   *BhÅ* (3 ¸.) = ' to bear, carry'.

	Parasmaipada			¸tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	**juhoti**	**juhutaå**	**juhvati**	**bibhÅte**	**bibhrate**	**bibhrate**
M. Pu.	**juho¬i**	**juhvathaå**	**juhutha**	**bibhÅ¬e**	**bibhr¹the**	**bibhÅdhve**
U. Pu.	**juhomi**	**juhuvaå**	**juhumaå**	**bibhre**	**bibhÅvahe**	**bibhÅmahe**

Div¹di (=Fourth) Class: Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* applied to the roots of this class is replaced by *¶yan* (= ya) which is its *¶ab¹de¶a*. For instance, *div+¶ap+ti = div+¶yan+ti = div+ya+ti+ divyati / vid+ ¶ap+te= vid+ ¶yan+te= vid+ ya+te= vidyate /*

D»v(4 P.) = 'to lay a wager, bet with   *Vid* (4. ¸.) = 'know, understand'

	Parasmaipada			¸tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	**d»vyati**	**d»vyataå**	**d»vyanti**	**vidyate**	**vidyete**	**vidyante**
M. Pu.	**d»vyasi**	**d»vyathaå**	**d»vyatha**	**vidyase**	**vidythe**	**vidyadhve**
U. Pu.	**d»vy¹mi**	**d»vy¹vaå**	**d»vy¹maå**	**vidye**	**vidy¹vahe**	**vidy¹mahe**

Sv¹di (=Fifth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* applied to the roots of this class is replaced by *¶nu* (=nu) which is its *¶ab¹de¶a*. For instance, *su+¶ap+ti =su+¶nu+ti= su+nu+ti= su+no* (by *guªa*) *+ti=sunoti / a¶+¶ap+te= a¶+¶nu+te= a¶+nu+te=a¶nute/*

LESSON 18
(A¬-¹da¶aå P¹-haå)

In order to introduce in briefly the P¹ªinian procedure in general, we had given the information about the adjuncts, i.e. the signs, of the ten verbal classes, and had shown as to which adjunct ultimately occurs in the concerned class.

Now, in order to understand the process in operation, let us see the Active Present Tense forms of the representative verbal roots of each of the classes, both in the *Parasmai-pada* and the ¸*tmane-pada* by way of specimen. Where the verbal root is *Ubhaya-pad,* only the *Parasmai-pada* or the ¸*tmane-pada* forms are shown in this lesson, as per the necessity.

Bhv¹di (=First) Class : To the roots of this class, the adjunct *(ap* intervenes before the terminations of the Present Tense (*La-*) are applied to it. Since the adjunct *(ap* is *pit* (i.e. having the *it*-sign *p*), it replaces the final or the last-but-one vowel by its *Guªa* equivalent' as for instance $bh\emptyset + (ap + ti = bh\emptyset + a + ti = bhav + a + ti = bhavati$ / *Mud* $+ (ap + te = mod + a + te = modate$ /

BhÅ (1 P.) = 'to fill'.			Mud (1 ¸.) = 'to rejoice'		
Parasmaipada			¸tmanepada		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu. **bharati**	**bharataå**	**bharanti**	**modate**	**modete**	**modante**
M. Pu. **bharasi**	**bharathaå**	**bharatha**	**modase**	**modethe**	**modadhve**
Ut. Pu. **bhar¹mi**	**bhar¹vaå**	**bhar¹maå**	**mode**	**mod¹vahe**	**mod¹mahe**

Ad¹di (= Second) Class: Although the adjunct *(ap* **is** technically applied to the roots of this class, it is practically elided, and hence ultimately no adjunct seems to have been applied at all, and the terminations of Tenses and Moods seem to have been applied directly to the root when the verbal forms comes into being. For instance, $y¹ + (ap + ti = y¹ + ti = y¹ti$ / $¹s + (ap + te = ¹s + te = ¹ste$ /

arth¹t c¹lakaå kumbhak¹raå (= potter), mÅd-bh¹©¹n¹, (=of the earthen utensils) nirm¹ª-k¹le (=at the time of moulding), bhØmau påthivy¹m ti¬-hati uipavi¶ati /Yady api kumbhak¹rasya cakra, v¹yuvegena calate (=revolves), tath¹ pi ekam api pada, pada-m¹tram api m¹rga, na gacchati / 'Subh¹¬ita-bh¹©¹g¹ra¹-n¹mni granthe et¹dÅ¶n¹m prahelik¹n¹, sa¡graho vartate, sa dÅ¬-avyo vi¶e¬a-jiñ¹subhi /

In the Second Lesson above, we came to know about the division of the verbal roots into ten classes, their names, and the adjuncts (*vikaraªa*). From these classes, we noted that in the First (*Bhv¹di*), the Fourth (*Div¹di*), the Sixth (*Tud¹di*) class, and the Tenth (*Cur¹di*) class, the roots take the adjuncts, *a, ya, a, and aya,* and that certain modifications take place, before the intended final verbal form is ready for use in a sentence. The base formed after the application of the adjunct to the root, is called *A¡ga.* In the case of the above four classes, the *A¡ga* ends in *a*, i.e. it is *a-k¹t¹nta.* Since there occurs no internal modifications in the roots of these classes, they are known as *A-vik¹r»* (= non-modifying) classes.. For instance, $bh\emptyset + a = bho$ (by $guªa) + a = bhava-$; $div + ya = d»v$ (by lengthening) $d»v + ya = d»vya-$; $tud + a = tuda-$; $cur + aya = Cor$ (by $guªa) + aya = coraya-$. All these are the verbal bases (*a¡gas*). Then, after applying the terminations of various Tenses or Moods, in various Persons and Numbers, the intended verbal forms come into being ready for use in sentences. For instance, $bhava + ti = bhavati$ / $d»vya + tu = d»vyatu$ / $tuda + thaå = tudathaå$ /$coraya + taå = corayataå$ /

In the case of the rest of the classes, viz., the Second (*Ad¹di*), Third (*Juhoty¹di*), Fifth (*Sv¹di*), Seventh (*Rudh¹di*), Eighth (*Tan¹di*) and Ninth (*Kry¹di*), the *a¡ga* never ends in *a*, i.e., it is not *a-k¹r¹nta*, and since due modifications take place in them, they are known as *Vik¹r»-gaªas.*

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[1] Cf. *Subh¹¬ita-bh¹©¹g¹ra,* edited by N¹r¹yaªa R¹ma ¸c¹rya "K¹vya-t»rtha", enlarged edition, Nirªaya-s¹gara Press, Mumbai (India), 1952.

LESSON 17
(*Sapta-da¶aå P¹-haå*)

The terminations applying in the modificatory classes, viz., 2nd, 3rd, 5th, 7th, 8th, and 9th, of the Sanskrit verbal roots are divided into two sets: strong and weak. The base (*a¡ga*), i.e., the root+class sign (=*dh¹tu+vikaraªa*), taking the strong (*khara*) terminations may be called the 'strong base', and that taking the weak (*mÅdu*) ones the 'weak base'.

The **Strong** terminations are: The Singulars, viz. *-tip (=-ti)*, *-sip (=-si)*, *-mip (= -mi)*, of all the Persons of the Present (*La-*); the *–ta, -s, -am,* of the Imperfect (*LÅ-*); the Third Person Singular, *–tu,* and all the numbers, viz., *-¹ni, -¹va, ¹ma* of the First Person of the Imperative (*Lo-*), in the *Parasmai-pada*, and all numbers, viz., *-ai, ¹vahai, -¹mahai,* of the First Person of the Imperative in the ¸*tmane-pada*. The rest are the **Weak** ones.

When the Strong terminations are applied, the short vowel occurring in the final (*antya*) or the last-but-one (*up¹ntya*) place of the base of the verbal root concerned is replace by its corresponding *Guªa* equivalent. For instance, *su+nu+ti = sunu+ti = suno+ti = sunoti.* Similarly, *suno¬i, sunomi / asunot, asunoå, asunavam / sunav¹ni, sunav¹ma, sunav¹ma / sunavai, sunav¹vahai, sunav¹mahai /* Since the rest of the terminations are Weak, no change takes place in the short vowel occurring in final or the last-but-one place of the concerned vebal base. For instance, *sunu+vas = sunuvaå /* Similarly, *sunumaå / asunut¹m / sunut¹m / sunuy¹am,* and etc.

Now, note: The forms of a Sanskrit verbal root can express the senses of various Tenses or Moods, such as, the Present (La-), the Past Perfect (Li-), the First or the Immediate Future (Lu-), Second or Common Future (LÅ-), the Vedic Subjunctive (Le-), the Imperative (Lo-), the Imperfect Past (La¡), the Potential (Li¡), the Aorist (Lu¡), and the Conditional (LÅ¡), in accordance with the terminations applied to it.

root, it undergoes the following process: In the case of the Active (*kartari*) construction, an adjunct *¶ap (=a)* come in between the root and the termination of a Tense or a Mood. And, in the case of the Passive (*karmaªi*) construction, the adjunct *Yak (=ya)* comes in between. Then, in the case of different classes of the roots concerned, this adjunct *¶ap* is replaced by the corresponding sub-adjunct known as the *¶ab-¹de¶a*. Thus, in the case of the *Div¹di* class the sub-adjunct that replaces the *¶ap* is *¶yan (=ya)*, in *Sv¹di* class it is *¶nu (=nu)*, in *Tud¹di* class it is *¶a (=a)*, in Rudh¹di class it is *¶nam (=na)*, in *Tan¹di* class it is *u*, in *kry¹di* class it is *¶n¹ (=n¹)*, and in *Cur¹di* class it is *ªic (=i)*. Thus, it should be born in heart that the terminations of the Tenses or Moods can operate only after the sub-adjuncts intervene. This is the P¹ªinian grammatical viewpoint.

lavaᵃa-rahit¹ rasavat», k¬am¹-rahita, tapaå, vega-h»no gho-akaå, na ¶obhate /

Madah»naå = madena h»naå, gajaå = hast», na ¶obhate, ¶obh¹, na dad¹ti / Lajj¹-h»n¹= lajjay¹ rahit¹, kula-vadhØ = ¶obhana-kulasya putra-vadhØ, na ¶obhate / N»ti-vikalaå = n»tau n»ti-vi¬aye, vikalaå =p¹lana, svaya, kartum, praj¹, ca tat k¹rayitum a-samarthaå, r¹j¹ na ¶obhate/ D¹na-h»naå = a-d¹t¹ = aud¹rya-rahitaå, n¹yakaå= net¹, na ¶obhate /Badhiraå = e©aå = ¶rotum a-samarthaå (=deaf) = satya, ¶rutv¹'pi tan na ¶rutam iti vartayan = avajñ¹, kurvan, mantr» = am¹tyaå, na ¶obhate/ Dur-vin»taå = dur-vinaya-yuktaå = a-vinay», ¶i-yaå = vidy¹rth», na ¶obhate/ Dhvaja-rahita, = dhavena h»na, , deva-kula, = dev¹laya, , na ¶obhate/ ¸jya-rahita, = ¹jyena-h»na, = ghÅta vih»na, , bhojana, , na ¶obhate/ Lavaᵃa-rahit¹ = lavaᵃena vih»n¹, rasavat» = bhojana, (= cooked food), na ¶obhate/ K¬am¹-rahita, = kamay¹–vih»na, , tapa¶-caraᵃa, = tapasy¹, na ¶obhate / Vega-rahitaå = vegena dh¹vitum a-samarthaå, gho-akaå = a¶vahaå, na ¶obhate /

Verbal roots: *¶ubh* (1 ¸.) = 'to beautify, embellish, adorn, beautify one's self, look beautiful or handsome, shine, be bright or splendid' - *¶obhate /*

Vocabulary : **(adj.)** *rahitaå = h»naå = vi-h»naå =* bereft of, without, not endowed with, not having'.

Now, note: Out of the ten classes of the verbal roots with which we familiarized ourselves, since the original form of the roots belonging to the *Bhv¹di* (=first), *Div¹di* (=fourth), *Tud¹di* (=sixth) and the *Cur¹di* (=tenth) classes (gaᵃa) undergo some changes, for instance, *gam > gacch, d¹ > yacch, p¹ > pub, sth¹ > ti¬-h, e¬ >icch,* when the terminations of Tenses and Moods are applied to them, they are known as the *Vik¹r»* or the *vik¹raka* ones.

But, since the verbal roots of the rest of the six classes, viz., Ad¹di (=second), Juhoty¹di (=third), Sv¹di (fifth), Rudh¹di (=seventh), Tan¹di (=eighth) and Kry¹di (=ninth), do not undergo any change whatsoever, they are known as A-vik¹r» or A-vik¹raka, i.e. unchanging.

According to the grammatical point of view of P¹ᵃini, when for use in a sentence a form comes into being from an original verbal

As per the P¹ᵃinian process, when a verb form is to be processed, first of all the *la-k¹ra* is applied to the root, and the *la-k¹ra* is replaced by the *ti¡* terminations by way of an *¹de¶a*. For instance, *bhØ+la-*. Now, as per the wish of the speaker to express the Present Tense, the *la-k¹ra* is replaced by the *tip* (= *ti*) termination by an *¹de¶a*, thus *bhØ+tip.* The, since the intention is to use the Active Voice (*kartari-prayoga*), the adjunct (*¹gama*) *¶ap* (=*a*) will come in, thus *bhØ+¶ap+tip.* Now, since both the *¶ap* and *tip* are *pit*, the final vowel Ø of the root will be replaced by its *Guᵃa* equivalent *o*. Thus, *bhØ+¶ap+tip= bhØ+a+ti = bho+a+ti = bh+av* (because *o+a=av*) *+a+ti=bhavati*. In the P¹ᵃinian system, the verb-forms in which the four *la-k¹ras*, viz., the Present Tense (*la-*), the Imperative (*lo-*), the Imperfect Past (*la¡*) and the Potential (*li¡*), are applied are known as the *S¹rva-dh¹tuka* ones, while the verb-forms in the rest of the *la-k¹rasi* are known as the *¸rdha-dh¹tuka* ones.

Now, let us observe carefully and familiarize us with the Present Tense Third Person (*prathama puru¬a*) Singular forms of the verbal roots *pa-h* and *p¹* in all the ten *la-k¹ras,* given by way of the specimens:

Lak¹ra	Verb form
La-	*pa-hati / **pibati***
Li-	*pap¹-ha / papau*
Lu-	**pa-hit¹ / p¹t¹**
LÅ-	*pa-hi¬yati / p¹syati*
Let	*- / p¹sati*
Lo-	*pa-hatu / **pibatu***
La¡	*apa-hat / **apibat***
Li¡	*pa-het **/ pibet***
Lu¡	*ap¹-h»t / ap¹t*
LÅ¡	*apa-hi¬yat / ap¹syat*

Herein, the *Lak¹ras*, viz., the Present (*La-*), the Imperative (*Lo-*), the Imperfect Past (*La¡*) and the Potential (*Li¡*), in which the root '*p¹*' is replaced by the *¹de¶a* '*pib*' by way of its *¹de¶a*, they are of the *S¹rvadh¹tuka* type. The rest of the *Lak¹ras*, in which such a change has not occurred, are of the *¸rdhadh¹tuka* type. The changes that occur in the verbal roots are shown in the brackets, as in, *d¹ (yacch), p¹ (pib),*

sth¹ (ti¬-h), dÅ¬ (pa¶y), gam (gacch), i¬ (icch), sic (si¡c), sad (sid),
yam (yacch), brØ (vac), kram (kr¹m), bhram (bhr¹m), ¬am (¶¹m), muc
(mu¡c), pracch (pÅcch), mÅ (mriy), jan (j¹), jñ¹ (j¹n), kÅt (kÅnt), cak¬
(khy¹), etc. This replacement in the place of the original verbal root
(dhtv-¹de¶) is known as the *khila-dh¹tu,* and similarly the replacement
of the termination applied to different *Lak¹ras* is known as the *I-¹de¶a.*

Now, we shall acquaint ourselves with a few more verbal roots
with some their useful forms.

**Of the verbal roots that were given above, all belonged to
the First, i.e., the *Bhv¹di,* Class, and with each of them their forms
of Present (*La-*), Imperfect past (*La¡*), Imperative (*Lo-*), Potential
(*Li¡*), Aorist (*Lu¡*), Present Participle (˜atr-anta/˜¹naj-anta),
Potential Participle (*Tavy¹nta/An»yaranta/ Yadanta*), Past Passive
participle or Gerund *ktv¹nta/Iyabanta),* Infinitive (*Tum-anta*), and
Conditional (*LÅ¡*), both in Active (*Kartari*) and Passive (*Karmaªi*)
Voices, have been given.**

**Thereafter, having rearranged the forms of different verbal
roots in separate lists o in accordance with the similar Tense, Mood
or Participle, and writing down their meanings, keeping in view
the change of meanings with the change of the form.**

**These verbal roots were given only by way of specimens. In
the Classical Sanskrit, however, only about two hundred twenty-
five roots are found to be utilized in practical usage. Each of them
can have different forms like these, though all are not found to be
actually used in literature. But, by keeping a practice of recognizing
the forms, one automatically grasps the original verbal root, in the
concerned Tense or Mood, the Person, the Number, and
consequently its exact meaning.**

**Rearrange the forms of the following verbal roots by sorting them
as per the similar Tense, Mood, etc.:**
Ad (2 P.)= 'to eat' – *atti, adyate / ¹dat, ¹dyata / attu,
adyat¹m / ady¹t, adyeta / adat, adyam¹na / attavya, adan»ya, ¹dya /*

*sah¹ya, ca, dad¹ti / Ida, sarva, militv¹, san-mitra-lak¬aªa, =
¶obhanasya mitrasya cihna, , bhavati iti, santaå = sajjan¹å, pravadanti
= prakar¬eªa vadanti varªayanti /*

Coalescence: *p¹p¹t+ niv¹rayati / San-mitra-lak¬aªam+idam /*
Verbal Roots: *ni+vÅ* (10 U.) = to stop, to make avoid; *niv¹rayatri
– niv¹rayate / yuj* (7 U.) = to join, unite, engage in; *yunakti – yu¡kte /
guh* (1 U.) = to hide, conceal; *gØhati – gØhate / h¹* (3 P.) = to abandon;
jah¹ti / d¹ (3 U.)= to give; *dad¹ti – datte / pra+vad* (1 P.) = to speak,
to declare; *pravadati /*

> **J¹©ya,   dhiyo harati siñcati v¹ci satya,**
> **Manonnati, di¶ati p¹pam ap¹karoti /**
> **Cetaå pras¹dayati dik¬u tanoti k»rti,**
> **Sat-sa¡ gatiå kathaya kin na karoti pu, s¹m //**

*Sat-sa¡gatiå = sajjan¹n¹, sa¡gaå, diyaå = buddheå, j¹©ya,
= ja©at¹, , harati = apa-nayati / Sajjanana-sa¡gaå v¹ci=v¹ªy¹, ,
satya, siñcati = satyasya siñcana, karoti / Sat-sa¡gaå m¹nonnati,
= m¹na, ca unnati, ca ubhayam eva, di¶ati = dar¶ayati / Sajjanana-
sa¡gatiå p¹pam ap¹karoti = dØra, karoti / Sa¡gatiå cataå = citta, ,
pras¹dayati = prasanna, kurute / Sajjanana-sa¡gaå dik¬u = di¶¹su
sarvatra, k»rti, =ya¶aå, tanoti = vist¹rayati / He mitra! Kathaya / Sat-
sa¡gatiå pu, s¹, = narª¹¹, kÅte (=for) ki, na karoti ? Etat-sarvam
eva karoti ity arthaå /*

Verbal Roots: *HÅ* (1 U.) = 'to take, bear, carry, convey, bring,
offer, fetch, present, take away, carry off' – *harati – harate /Sic* (6 U.)='
to pour out, discharge, emit, shed, infuse' / *siñcati – siñcate / Di¶* (6
U.)='to point out, show, exhibit, bring forward, promote, effect,
accomplish' – *di¶ati – di¶ate / Apa +¹+kÅ* (8 U.)= 'to remove, drive
away, cast off, reject, desist from' – *ap¹karoti – ap¹kurute / Pra+sad* (1
P.)='to settle down, grow clear and bright, become placid or tranquil,
become clear' – *pras»dati* ; Caus. *pras¹dayati / Tan* (8 U.)= 'to spread,
extend, be diffused, shine, stretch' – *tanoti – tanute /*

*Mada-h»no gajaå, lajj¹-h»n¹ kula-vadhØå, n»ti-vikalo r¹j¹,
d¹na-h»no n¹yakaå, badhiro mantr», alasaå kum¹raå, dur-vin»taå
¶i¬yaå, dhvaja-rahita, deva-kulam, ¹jaya-rahita, bhojana, ,*

Tamo dhun»te kurute prak¹¶a,
    ˜ama,   vidhatte vinihanti kopam /
Tanoti dharma,   vidhunoti p¹pa,
    Jñ¹na,   na ki,   ki,   kurute nar¹ᵃ¹m //

Jñ¹na, nar¹ᵃ¹, manasi tamaå dhun»te (= shakes off) dØr»-karoti / Jñ¹na, nar¹ᵃ¹, buddhau prak¹¶a, kurute / Jñ¹na, nar¹- ᵃ¹, hÅdaye ¶ama, vidhatte karoti / Jñ¹na, nar¹ᵃ¹, kopa, vini- hanti (= n¹¶ayati) / Jñ¹na, nar¹ᵃ¹m ¹caraᵃe dharma, tanoti (=spreads) vist¹rayati / Jñ¹na, nar¹ᵃ¹, manasi p¹pa, kartum icch¹, vidhunoti (=disperses) n¹¶ayati / Jñ¹na, *nar¹ᵃ¹, ki, ki, na kurute ? Sarvam eva kurute ity arthaå / Yat tv etan na kurute na taj jñ¹na, , tattv ajñ¹nam eva, na tu tattv¹n¹, jñ¹na, , vipar»ta, jñ¹na, , na tu vijñ¹na, , na tu vi¶i¬-a, jñ¹nam /*

Coalescence: *tamaå+ dhun»te / iti+arthaå /yat+tu / kartum +icch¹m / sarvam+eva /etat+na / tat+jñ¹nam / tat+tu+ ajñ¹nam+ eva/*

    Verbal roots: *dhØ* (9 U.) = to shake off; *dhunoti – dhun»te / KÅ* (9 U.)= to do; *karoti – kurute / vi+dh¹* (3 U.)= to bear, to do; *vidadh¹ti – vidhatte / vi+ni+han* (2 P.)= to destroy, annihilate; *vini- hanti / tan* (8 U.)= to spread, stretch; *tanoti – tanute /*

P¹p¹n niv¹rayati yojayate hit¹ya
    Guhy¹ni gØhati guᵃ¹n praka-»karoti /
    ˳*pad-gata, ca na jah¹ti dad¹ti k¹le*
    San-mitra-lak¬aᵃam ida, pravadanti santaå //

San-mitra =sobhanaå suhÅd= su-suhÅd (= a good friend), *svasya mitram p¹p¹t* (=p¹pa-karm¹t = du¬-ad ¹caraᵃt), *niv¹rayati =apa-gamayati= dØr»- karoti /Sanmitra, sva-mitra, , hit¹ya =tasya hita, kartu, , yojayati /Su-suhÅd nija-mitrasya, guhy¹ni = gupt¹ni =rahasy¹ni* (=secrets) *rak¬ati = gopayati* (=hides, conceals) / *Su- mitram nija-suhÅdaå, guᵃ¹n sad-guᵃ¹n, praka-»karoti= praka-¹n karoti* (=reveals, makes visible) / *Sat-suhÅd ¹pad-gata, = vipattau patita, , sva-suhÅda, na jah¹ti = na tyajati* (=does not desert) / *Api ca san- mitra, svasya mitra, , k¹le = yad¹ ¹va¶yaka, bhavet tad¹, dhana,*

jagdha / attum / **jaghdhv¹ (prajaghdya)** */ atsyati / ¹tsy¹t /*

    Abhi+artha (10 ˷.) = 'to praise, celebrate in song, to worship, reverence' – *abhyarthayate, abhyarthyate / abhyarthayata, abhyarthyata / abhyarthayata abhyarthayata abhyarthayata abhyarthayata / abhyartht¹m, abhyarthyat¹m / abhyarthayeata, abhyarthyeta / abhyartham¹na, abhyarthyam¹na / abhyarthitavya abhyarthan»ya, abhyarthya / abhyarthita / abhyarthayitum / abhyartha / abhyarthayi¬yate / abhy¹rthayi¬yata /*

    I¬ (6 P.) = 'to desire, wish, long for, intend, endeavor to obtain, tendeavor to make favorable' – *icchati, »yate /aicchat, ai¬yata / icchatu, i¬yat¹m / icchet, i¬yeta / icchat, i¬yam¹ᵃa /e¬itavya, e¬-avya, e¬-aᵃ»ya, e¬-ya / i¬-a /e¬-itum, e¬-um / e¬-v¹, e¬itv¹ / e¬i¬yati / ai¬i¬yata /*

    Kath (10 U.) = 'to tell, relate, narrate, report, inform, speak about, declare, explain, announce – *kathayati - kathayate, kathyate / akathayat - akathayata, akathyayata, kathayatu – kathayat¹m, katyyat¹m / kathayet – kathayeta, kathyeta / kathayat – kathyam¹na, kathayam¹na / kathayitavya, kathan»ya, k¹thya / Kathita /kathayitum / kathayitv¹ / kathayi¬yati - kathayi¬yate / akathayi¬yat - akathayi-¬yata /*

    Kup (4 P.) = 'to be moved or excited or agitated, be angry with, swell, heave or boil with rage or emotion' – *kupyati, kupyate / akupyat, akupyata / kupyatu, kupyat¹m / kupyet, kupyata / kupyat, kupyam¹na, kopitavya, kopan»ya, kupya / kupita / kopitum / kupitv¹, kopitv¹ / kopyi¬yati / akopayi¬yat /*

    K¬al (10 U.) = 'to wash, wash off, purify, cleanse, clean' – *k¬¹layati - k¬¹layate, k¬¹lyate / ak¬¹layat - ak¬¹layata, ak¬¹lyata / k¬¹layatu - k¬¹layat¹m, k¬¹ylyat¹m / k¬¹layet - k¬¹layeta, k¬¹lyeta / k¬¹layat - k¬¹layam¹na. k¬¹lyam¹na / k¬¹layitavya, k¬¹lan»ya, k¬¹yla / k¬¹lita / k¬¹layitum / k¬¹layitv¹ / k¬¹layi¬yati - k¬¹layi¬yate / ak¬¹layi¬yat - ak¬¹layi¬yata /*

    K¬ip (6 U.) = 'to throw,, cast, send, despatch, move hastily (arms or legs), throw a glance, strike or hit, put or place anything on or in' – *k¬ipati - k¬ipate, k¬ipyate / ak¬ipat - ak¬ipata, ak¬ipyata / k¬ipatu - k¬ipat¹m, k¬ipyat¹m / k¬ipet - k¬ipeta, k¬ipyeta / k¬ipam¹ᵃa, k¬ipyam¹ᵃa / k¬epatavya, k¬epaᵃ»ya, k¬epya / k¬ipta / k¬eptum / k¬iptv¹ / k¬epsyati - k¬esypate / ak¬epsyat - ak¬psyata /*

    Jan (4 ˷.) = 'to be born or produced, come into existence,

grow, become, be, be changed into' – j¹yate, janyate - j¹yate /
aj¹yata, ajanyata / j¹yat¹m, janyat¹m - j¹yat¹m / j¹yeta, janyata
j¹yeta / j¹yam¹na, jayam»na - j¹yam»na / janitavya, janan»ya,
janya / j¹ta / janitum / jayitv¹ / (sa¡ janya – sa¡ j¹ya) / jani¬yate /
ajani¬yata /

     Di¬ (6 U.) = 'to point out, show, exhibit, bring forward 9as a
witness in a court of law), promote, assign grant, bestow' – di¶ati -
di¶ate, di¶yate /adi¶at - adi¶ata, adi¶yata / di¶atu - di¶at¹m, di¶yat¹m
/ di¶et -di¶eta, di¶yeta / di¶at - di¶am¹na, di¶yam¹na / de¬-avya, de¶an»ya,
de¶ya / di¬-a / de¬-um / di¬-v¹ / ¹di¶ya (= upadi¶ya) / dek¬yati-
dek¬yate / adek¬yat – adek¬yata /

     Druh (4 P.)= 'to hurt, see to harm, be hostile to, bear malice or
hatred, be a foe or rival' – druhyati, druhyare / adruhyat, adruhyata /
druhyatu, druhyat¹m / druhyet, druhyeta / drohaª»ya, druhyam¹na /
drohitavya, droddhavya - dro©havy, drohaª»ya, drohya /drugdha - dru©ha
/ drohitum, drogdhum, dro©hum / druitv¹ / drohitv¹, drughv¹, dru©hv¹
/ drohi¬yatui / adrohi¬yat /

     Pach (1 U.) = 'to cook, bake, roast, boil, digest, ripen, mature,
bring to perfection or completion' – pacati – pacate, pacyate / apacat –
apacata, apacyata / pacatu – pacat¹m, apacyat¹m / pacet – paceta,
pacyeta / pacat – pacam¹na, pacyam¹na / paktavya, pacan»ya, p¹kya /
pakva / paktum / paktv¹, (vipacya) / pak¬yati – pak¬yate / apak¬yat,
apak¬yata /

     Ud+pad (4 ¸) = 'to arise, rise, originate, be born or produced;
to come forth, become visible, appear; to be ready – utpadyate, utpadyate
/ udapadyata, udapadyata / utpadyeta, utpadyeta / utpadyam¹na,
utpadyam¹na / utpattavya, utp¹dan»ya, utp¹dya / utpanna / utpttum /
utpadya / utpatsyate / udapatsyata /

     Pach (1 U.) = 'to cook, bake, roast, boil, digest, ripen, mature,
bring to perfection or completion' – pacati – pacate, pacyate / apacat –
apacata, apacyata / pacatu – pacat¹m, apacyat¹m / pacet – paceta,
pacyeta / pacat – pacam¹na, pacyam¹na / paktavya, pacan»ya, p¹kya /
pakva / paktum / paktv¹, (vipacya) / pak¬yati – pak¬yate / apak¬yat,
apak¬yata /

     Ud+pad (4 ¸) = 'to arise, rise, originate, be born or produced;
to come forth, become visible, appear; to be ready – utpadyate, utpadyate

/ udapadyata, udapadyata / utpadyeta, utpadyeta / utpadyam¹na,
utpadyam¹na / utpattavya, utp¹dan»ya, utp¹dya / utpanna / utpttum
/ utpadya / utpatsyate / udapatsyata /

     Prach (6 P.) = 'to ask, question, interrogate; to ask after, inquire
about ' – pÅcchati, pÅcchyae / apÅcchat, apÅcchyata / pÅcchati. PÅcchyat¹m
/ pÅcchet, pÅcchyeta / pÅcchat, pÅcchyam¹na / pra¬-avya, pÅacchan»ya,
pÅacchya / pÅ¬-a / pÅa¬-um / pÅ¬-v¹ / prak¬yati /aprak¬yat /

     ¸+prach (6 ¸) = 'to take leave, bid farewell,; to call (on a
god), implore; to ask, inquire for, to extol' - ¹pÅcchate, ¹pÅcchyate /
¹pÅcchata, ¹pÅcchyata / ¹pÅcchat¹m, ¹pÅcchyat¹m / ¹pÅccheta,
¹pÅcchyeta / ¹pÅccham¹na, ¹pÅcchyam¹na / ¹pra¬-avya, ¹pracchan»ya,
¹pÅcchya / ¹prak¬yate / ¹prak¬yata /

     Muh (4 P.) = 'to become stupefied or unconscious, be
bewildered or perplexed, err, be mistaken, go astray; to become
confused, fail miscarry' – muhyati, muhyate /amuhyat, amuhyata /
muhyatu, muhyat¹m / muhyet, muhyeta / muhyat, muhyam¹na /
mohitavya – mogdhavya – mo©havya, mohan»ya. mohya / mugdha -
mØ©ha / mohitum - mogdhum – mo©hum / mughv¹ - muhitv¹ -mohitv¹
/mohi¬yati – mok¬yati / amohi¬yat /amohi¬yat – amok¬yat /

     **The verbal roots that are given above belong to the *Div¹di*
(4th), the *Tud¹di* (6th), *or* the *Cur¹di* (10th) classes. Having marked
the forms given against them, just make separate form-wise lists,
and having taken into account the changed forms write dow the
meaning against each form, so that we shall be fully conversant
with all their verbal forms.**

     **About two hundred seventy-five verbal roots of these three
verbal classes are found to be actually used in the Sanskrit literature,
but all of the forms given above are rarely found to be used. Even
then, it would be very easy to recognize the forms and understand
their meanings due to the study indicated above.**

                    **Now, recite aloud the following verses
and utter aloud their explanation:**

i.e., replacement of the *sagho¬a mah¹-pr¹ªa* by the *a-gho¬a mah¹-pr¹ªa* consonant, of *abhy¹sa) ba+bhØ+a =ba+bhuv+a=ba bhØ va/ lilekha =likh+ti=li likh+ a* (by *tib¹de¶a*)= *li lekh* (by *guª¹de¶a* of the root) +*a* (by *tib¹de¶a*)= *li le kha /* In the Parasmai-pada this *guª¹de¶a* occurs in the singular forms of all the three Persons. In the 2nd Per. Sing., e.g., *li likh+i+tha=lilikhitha,* and in the 1st Per. Du., and Pl., e.g., li *likh+i+tha=lilikhitha,* and in the 1st Per. Du., and Pl., e.g., li *likh+i+va= lilikhiva, li likh+i+ma= lilikhima,* the root takes the *i©d-¹gama.* In the forms of the rot *pa-h,* the root takes the *vÅddhay-¹de¶a,* i.e., replacement of *a, e, o,* by *¹, ai, au,* respectively, e.g., *pa-h+ti= pa-h+a* (by *tib-¹de¶a*)=*pa pa-h* (by *dvitva*) +*a =p p¹-h* (by *vÅddhay-¹de¶a*) +*a= pap¹-ha.* But, in the forms other than those of the 3rd and the 1st Per., the elision of reduplication (*abhy¹sa-lopa*), replacement by *e* (*etv¹de¶a*) occurs. *Pa pa-h+anti= pa-h+a* (by *tib-¹de¶a*) = *pa+ pa-h* (by *dvitva*)+*a= pe-h* (by *abhy¹sa-lopa* and *etv¹de¶a*)+ *a = pe-h a= pe-ha /* Similarly, *pethuå / pa-h+si= pa-h+tha* (by *tib-¹de¶a*)=*pa pa-h+tha* (by *dvitva*) *= pe-h+i+tha* (by *abhy¹sa- etv¹de¶a-lopa* and *i©¹gama*)= *pe-h i tha= pe-hitha /* In the ¸tmane-pada, the termination *se* of 2nd Per. Sing. is retroflexed to ¬, e.g., *cakÅ¸e /* In the 1st Per. Sing. Du. And Pl. ¸tmane-pada forms of the root *kÅ,* the final *Å* is replaced by the *reph¹de¶a,* i.e., *ra,* e,g., *kÅ+e=ca kÅ* (by *dvitva*)+*e=ca kr* (by *reph¹de¶a*)+*e=ca kr e =cakre /* Similarly, *cakr¹te, cakrire /* In the forms of the root *adhi+i,* the root is replaced by *jag,* its *dh¹tv¹de¶a.*

　　　The replacement of the root by something is called the *dh¹tv¹de¶a.* In the roots of the *Ad¹di,* i.e., 2nd class, the root *as* is replaced *bhØ,* its *dh¹tv¹de¶a,* and the forms of *bhØ* are considered to be those of the root *as* in Past Perfect (*Li-.*). In the *Li-* forms of the root *as* (4 P.) of the *Div¹di,* i.e., the 4ʰ class, the reduplication of the first syllable *a* gives us *a a = ¹,* as per the coalescence.

Tan (8 U.) = 'to extend, spread'.　　KÅ (8 U.) = 'to do, make, perform'

	Parasmaipada			¸tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	*tanute*	*tanutaå*	*tanvanti*	*kurute*	*kurutaå*	*kurvanti*
M. Pu.	*tano¬i*	*tanuthaå*	*tanutha*	*kuru¬e*	*kurv¹the*	*kurudhve*
U. Pu.	*tanomi*	*tanuvaå*	*tanumaå*	*kurve*	*kurvahe*	*kurmahe*

　　　***Kry¹di* (=Ninth) Class:** Before the terminations of Tenses and Moods are applied to them, the adjunct *¶ap* is replaced by *¶n¹* which is its *¶ab¹de¶a,* and before the *pit* terminations (i.e. in 1st, 2nd and 3rd Per. Sing.) it remains *n¹,* before the non-*pit* terminations with initial consonant it becomes *n»,* and before the non-*pit* terminations with initial vowel it becomes *n.¹* For instance, *kr»+ ¶ap+ ti=kr»+¶n¹+ti=kr»+n¹+ti=kr»+ª¹+ti=kr»ª¹ti /kr»+¶ap+ taåi = kr» + ¶n¹+taå=kr»+n»+taå=kr»ª»taå / kr»+ ¶ap+ anti=kr» +¶n¹ +anti =kr»+n+anti=kr»+ª +anti=kr»ªanti / jñ¹ (=j¹)+¶ap+ te = j¹ + ¶n¹+te= j¹+n»+te= j¹ª»te /*

　　　***Kr»* (9 U.)** = 'to buy, purchase'　***Jñ¹* (9 U.)** = 'to know, understand'

	Parasmaipada			¸tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	*kr»ª¹ti*	*kr»ª»taå*	*kr»ªanti*	*j¹n»te*	*j¹n¹te*	*j¹nate*
M. Pu.	*kr»ª¹si*	*kr»ª»thaå*	*kr»ª»tha*	*j¹n»¬e*	*j¹n¹the*	*j¹n»dhve*
U. Pu.	*kr»ª¹mi*	*kr»ª»vaå*	*kr»ª»maå*	*j¹ne*	*j¹n»vahe*	*j¹n»mahe*

　　　***Cur¹di* (= Tenth) Class:** Before the terminations of Tenses and Moods are applied to them, the adjunct *ªic* is applied to it, but since it is not a *¶ab¹de¶a,* the adjunct *¶ap* is also applied to it after it, and because of it the final or the penultimate vowel of the verbal root is replaced by its *guªa* equivalent. For instance, *cur+ªic+¶ap+ti= cur+i+a+ti=cor+e* (by *guª¹de¶a*) +*a+ti=cor+ay* (by coalescence of *e+a*) +*ti =corayati / ni+mantr+nic+¶ap+te= ni+mantr+i+ a + te= ni+mantr+e+a+te+ ni+mantr+ay+te /* Hence, it is by way of simplification that the students are taught that the adjunct of the Tenth Class is *aya* !

Rac (10 U.) = 'to make, produce.'   *Ni+sud* (10 U.) = 'to kill, slay.'

     Parasmaipada   ªtmanepada

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu	*racayati.*	*racayataå*	*racayanti*	*ni¬Ødayate*	*ni¬Ødayete*	*ni¬Ødayante*
M.Pu.	*racayasi*	*racayathaå*	*racayatha*	*ni¬Ødayase*	*ni¬Ødayethe*	*ni¬Ødayadhve*
U.Pu.	*racay¹mi*	*racay¹vah*	*racay¹maå*	*ni¬Ødaye*	*ni¬Øday¹vahe*	*ni¬Øday¹mahe*

In English the different voices of speech such as Active, Passive and Causal are well known. For instance: 'I am playing' (Active); 'I am being played' (Passive); Friend is making me play' (Causal). In Sanskrit such constructions are known as *Kartari*, *Karmaªi* and *Preraka*, respectively.

     Now, read aloud the following verse and its Sanskrit explanation:

    ˜atrØn agamayat svarga, ved¹rtha, sv¹n avedayat /
    ¶ayac c¹mÅta,   dev¹n vedam adhy¹payad vidhim /

(Footnotes)

[1] Here we have to note that the terminations *tip, sip* and *mip* of the 1st, 2nd and 3rd Pers. Sing. are *pit*; the terminations *tas, thas* and *vas* of the 1st, 2nd and 3rd Pers. Du.are non-*pit* and having an initial consonant; and the terminations *jha* (P. = *anti*)and *jha* (ª. = *anta*) are having an initial vowel. In modern Sanskrit Grammars the *pit* terminations are called "strong", while the non-*pit* terminations are called "weak".

    ªsayat salile pÅthv», yaå sa me ¶r»-harir gatiå //

   Yaå ¶r»-hariå ¶atrØn svargam agamayat (=made go; took, conveyed); yaå ¶r»-hariå sv¹n svak»y¹n ved¹rtham avedayat (= helped to know); yaå ¶r» hariå dev¹, ¶ca amÅtam ¹¶ayat asv¹dayat (=helped them taste); yaå ¶r» hariå vidhi, brahma-deva, vedam adhy¹payad a¶ik¬ayat (= taught); yaå ¶r» hariå pÅthv», salile jale ¹sayat sthir¹m akarot (=stabilized); saå ¶r» hariå me mama gatiå sarvottama, ¶araªam asti /

    ˜i¬yaå p¹-ha, pa-hati (=learns) / ªc¹ryaå p¹-ha, p¹-hayati (=makes learn, teaches) / Putraå hasati (=laughs) / M¹t¹ putra, h¹sayati (=makes laugh) / Gaj¹å jala, pibanti (=drink) / ¬dhoraªa (=elephant driver) gaj¹n jala, p¹yayati (=makes drink) / BhÅtyaå karma karoti (=does) / ˜v¹m» bhÅty¹n karma k¹rayati (=makes do) / Mayuraå nÅtyati (=dances) / Meghaå mayura, nartayati (=makes dance) /

Pa-h (1 P.) = 'to study, read'   *ram* (1 ª.) = 'to play, be pleased'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
P.Pu.	*pap¹-ha*	*pe-hatuå*	*pe-huå*	*reme*	*rem¹te*	*remire*
M.Pu.	*pe-hitha*	*pe-hathuå*	*pe-ha*	*remi¬e*	*rem¹the*	*remidhve*
U.Pu.	*pap¹-h*	*pe-hiva*	*pe-hima*	*reme*	*remivahe*	*remimahe*

kÅ (8. U.) = 'to do, make'   *kÅ* (8. U.) = 'to do, make'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu	*cak¹ra*	*cakratuå*	*cakruå*	*cakre*	*cakr¹te*	*cakrire*
M.Pu.	*cakartha*	*cakrathuå*	*cakra*	*cakr¬e*	*cakr¹the*	*cakr©he*
U.Pu.	*cak¹ra*	*cakÅva*	*cakÅma*	*cakre*	*cakrvahe*	*cakrmahe*

BhØ (1 U.) = 'to be'   *BhØ* (1 U.) = 'to be'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu.	*babhØva*	*babhØtuå*	*babhØvuå*	*babhØve*	*babhØv¹te*	*babhØvire*
M.Pu.	*babhØvitha*	*babhØvathuå*	*babhØva*	*babhØvithe*	*babhØv¹the*	*babhØvidhve*
U.Pu	*babhØva*	*babhØviva*	*babhØvima*	*babhØve*	*babhØvivahe*	*babhØvimahe*

as (4 P.) = 'to throw, hurl'   *adhi-i* (2 ª.) 'to study'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu	*¹sa*	*¹saatuå*	*¹suå*	*adhijage*	*adhij¹te*	*adhijagire*
M.Pu.	*¹sitha*	*¹sathuå*	*¹sa*	*adhiajgi¬e*	*adhijag¹the*	*adhijagidhve*
U.Pu	*¹sa*	*¹sasiva*	*¹sasima*	*adhijage*	*adhijagivahe*	*adhijagimahe*

    From the view point of the P¹ªinian system, the terminations ªal etc., shown above are the *tib¹de¶as* (= *tip* + *¹de¶a*), i.e., the ones that replace the original terminations *tip* etc. As per the P¹ªinian procedure, first of all the *la-k¹ra* is applied to the verbal root, and thereafter the *tib¹de¶as* replace them. Thus, for instance, when the *tib¹de¶as* are applied to the verbal root *bhØ*, there comes in between the adjunct *vug¹gama* (= *vuk* + *¹gama*), of which only *v* survives, because the sounds *u* and *k* are elided since they are the *its,* i.e., symbolical. Then, the reduplication operates, in which the original root is called 'an-abhy¹sa' (=on-repeated), while the reduplicated part put first before the original root is called '*abhy¹sa*'. Then the changes occur in the *abhy¹sa.*

    Now, let us examine from the point of view of **grammatical analysis** *some of the verbal forms seen above:* babhØva = bhØ+ti= bhØ+a *(by* tib¹de¶a*) = (by reduplication)* bhØ bhØ+a=bha bha = *(by* ja¶-¹de¶a*,*

From the viewpoint of the **grammatical word formation**, of these verbal forms, the first syllable of the verbal root is duplicated. This process of duplication is technically called '***dvitva***' (= doubling) or '***abhy¹sa***' (=reduplication). **The rules about it are as follows:** (1) First of all the whole root is repeated, as for instance, *pa-h pa-h* , in which the first '*pa-h*' part is called '*abhy¹sa*'. (2) From it the first syllable '*pa*' of is retained, while the rest '*-h*' is elided; thus '*pa pa-h*' survives. (3) If there be a *mah¹-pr¹ªa* consonant (=the 2nd or 4th of the respective class) in the *abhy¹sa*, it is replaced by the *alpa-pr¹ªa* one (=the 1st or 3rd one of the respective class), for instance, *bh¹¬ bh¹¬ = bh¹ bh¹¬= b¹ bh¹¬ , chid chid = chi chid = ci chid /* Thus, k, kh or *k¬* changes to *c*, g to *j*, *ch* to *c* , *dh* to d, *bh* to *b*, and *h* to *j*. For instance, *krand > ca-krand, khan > ca-khan, gam > ja-gam, chad > ca-ched, dh¹v > da-dh¹v, bhram > ba-bhram,* and *h¹ > ja-h¹.* (4) The long vowel in the *abhy¹sa* is shortened, as for instance, *n» > ni-n».* (5) The guttural consonant in the *abhy¹sa* is replaced by the dental one, as for instance, *kh¹d kh¹d > kh¹ kh¹a > kha kh¹d > ca kh¹d, gam gam > ga gam > ja gam.* (6) In the case of some verbal roots in which the vowel *a* occurs medially, it is replaced by *e,* except in the 1st and the 3rd Per. Sing., for instance, *ram > rem.* (7) After all these processes, the terminations of the Past Pefect Tense (*LÅ-*) are directly applied to verbal root without any *vikaraªa* intervening it.

On seeing the reduplication and the termination of the *LÅ-,* which are given below, one can immediately recognize the verbal form of the Past Perfect Tense:

	Parasmai-pada			¸tmane-pada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu.	ªal (=a)	atus	us	e	¹te	ire
M.Pu.	thal (=tha)	athus	a	se	¹the	dhve
U.Pu,	ªal (=a)	va	ma	e	vahe	mahe

Let us see the Past Perfect forms of a few verbal roots, given below:

	Parasmai-pada			¸tmanepada		
	likh (6 P.) = 'to write'			*bh¹¬* (1 ¸.) = 'to speak'		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	*lilekh*	*lilikhatuå*	*lilikhuå*	*babh¹¬e*	*babh¹¬¹te*	*babh¹¬ire*
M. Pu.	*lilekhitha*	*lilikhathuå*	*lilikha*	*babh¹¬i¬e*	*babh¹¬¹the*	*babh¹¬idhve*
U. Pu.	*lilekha*	*lilikhiva*	*lilikhima*	*babh¹¬e*	*babh¹¬ivahe*	*babh¹¬imahe*

Now, note : In the above verse and sentences, the usages *agamayat, avedayat, ¹¶ayat, adhy¹payat, ¹sayat, ak¹rayat, p¹-hayati, h¹sayati, p¹yayati, k¹rayati, nartayati* are the verbs the causal sense of the respective roots. For converting a verb from the Active Voice to the Causal, the termination *aya* is applied to the root. In the P¹ªinian system this termination is mentioned as ªic (= i, having the indicatory marks ª and c attached to it), and the forms in which this termination is applied are technically known as ªy-anta (ªi-ended). Practically, this Causal termination *i* is replaced by *e* its *guªa* equivalent, which combines with the *¶ap* (=a) following it, thus forming the final form of the termination as *aya.* As we have seen above, the verbal roots of the Tenth Class take the termination *aya,* and the forms of this class in the Active Voice are, therefore, technically called ªij-anta (*nic*-ended). When the termination of *aya* is applied to the verbal root of any root-class, its in Causal is obtained, and then as per the intention of the user the terminations of the intended Tense or Mood, Person and Number are applied and the requisite form is ready for use in the sentence.

Now, let us see from viewpoint of **Grammatical Analysis:** *agamayat = a+gam+aya+t /* Here, the adjunct *a-* (known as *a©-¹gama*) of the Imperfect Past Tense has been prefixed to, and the termination *aya* of the Causal has come after, the root *gam,* and the termination *t* of the Third Person (*Prathama Puru¬a*) Singular has been applied at the end. Similarly, *avedayat = a+vid +aya+t =a+ved (guª¹de¶a)+aya+t / ¹¶ayat =a+a¶+aya+t = ¹+a¶+aya+t / ady¹payat =adhi+a+i+apaya +t =adhy+a+e+apaya+t =adhya+ apaya+t / ¹sayat =a+as+aya+t = ¹+as+aya+t / ak¹rayat =a+kÅ + aya+t =a+k¹r(by vÅddhy¹de¶a of Å to ¹r)) / p¹-hayatu=pa-h (>p¹-h)+aya+ti / h¹sayati = has (>h¹s)+aya+ti / p¹yayati =pyai (>py¹y by vÅddhy¹de¶a of ai to ¹y)+aya+ti / k¹rayati = kÅ + aya+ti =k¹r(by vÅddhy¹de¶a of Å to ¹r)) +aya+ti / nartayati= nÅt (>nart by guª¹de¶a of Å to ar)+aya+ti /*

While applying the termination *aya* of the Causal (and thus practically following the procedure of the Tenth Class) the other changes that take place in accordance with the procedure are the following: (1) The final vowel of the root is replaced by its *vÅddhy¹de¶a,* e.g., *nai*

> n¹y / bhØ >bh¹v / (2) The penultimate short vowel of most of the roots is replaced by its d»rgh¹de¶a, i.e., long one, e.g., pa-h >p¹-h; nad > n¹d / (3) The penultimate short vowel of some of the roots is replaced by its guᵃ¹de¶a, e.g., bhid > bhed ; mud > mod ; kÅ¬ > kar¬ / (4) The roots like jan, gam, and others being exceptions to this rule, no d»rgh¹de¶a nor guᵃ¹de¶a has taken place in its Causal forms like janayati, gamayati, etc. (5) p or y is added at the end of the verbal root ending in ¹, as for instance, sth¹+aya+ti= sth¹ p= +aya+ti = sth¹payati / m¹+aya+ti= m¹+p+ aya+ti=m¹payati / p¹+ aya+ti= p¹+y+aya+ti= p¹yayati/

In Sanskrit language, when the following verbal roots govern two objects, used in double Accusative, hence they are called dvi-karmaka: duh (2 U.)= 'to milk', G¹, dogdhi - dugdhe payaå / y¹c (1 U.)='to beg', Bali, vasudh¹, y¹cati - y¹cate / pac (1 U.) Taᵃ©ul¹n odana, pacati - pacate /daᵃ© (10 U.) Garg¹n ¶ata, daᵃ©ayati - daᵃ©ayate / rudh (7 U.) 'to hold up', G¹, vrajam ava-ruᵃaddhi – ava-runddhe / pracch (6 P.) 'to ask', Mᵃᵃavaka, panth¹na, pÅcchati / ci (5 U.) = 'to collect', vÅk¬am ava-cinoti - ava-cinute - phal¹ni/ brØ (2 U.) 'to speak', bravÅti – bÅØte, ¶i¬a, dharma, brav»ti - brØte/ ¶¹s (2 P.)= ' 'to advise', ¶i¬ya, dharma, ¶¹sti // ji (1 P.)= 'to win' devadatta, ¶ata, jayati / manth (9 P.) = 'to churn, to agitate' Sudh¹, k¬»ra-nidhi, mathn¹ti / mu¬ (9 P.) = to rob, plunder' devadatta, ¶ata, mu¬ᵃ¹ti / n» (1 U.)= 'to lead, carry off' gr¹mam aj¹, nayati - nayate / hÅ (1 U.)= 'to take, bar, carry, convey, fetch' gr¹mam aj¹, harati - harate/ kÅ¬ (1 P.)= 'to draw, pull, plough' gr¹mam aj¹, kÅ¬ati / vah (1 U.) ='to bear along, carry, flow' gr¹mam aj¹, vahati – vahate / These, and other verbal roots having similar sense, are dvi-karmaka, i.e., they govern two objects.

Now note : When a form of a dvi-karmaka verbal root is utilized, two nouns are used in the Objective Case in the sentence; one of them is the principal and the other is subsidiary. For instance, ¶r»-hariå ¶atrØn svargam agamayat / Here in the Active Voice sentence the statement is about being sent to heaven (svargam) which is the destination, used as the Object in the Accusative Case. But since the construction is Causal with the verb agamayat, the original Object 'svargam' of the Active Voice

Atha prabh¹te sa van¹ya (=for forest) dhenu, (=the cow) mumoca (=released) / Sa-vats¹, dhenu, pradak¬lᵃ»kÅtya (=having circumambulated) sa nÅpaå puraå (=forward) yayau (=started, went) / Tasy¹, sudak¬iᵃ¹y¹, raghu-n¹mn¹ suto jajñe (=was born) / Guru-dak¬iᵃ¹rth» kautso raghu, (=to Raghu) prapede (=approached) / Raghor v»ry¹ti¶ayena (=due to superior valour) vÅtrah¹ (=Indra) tuto¬a (=was satisfied) /

Siddh¹rthaå pr¹s¹de (=in the palace) sukha, na lebhe (=got, obtained) / Sa hiraᵃmaya, (=golden, made of gold) syandanam(=chariot) ¹ruroha (=mounted on, ascended on) / ˜anaiå ¶anaiå (=slowly and slowly) ca sa r¹ja-m¹rga, (=on the royal road) pratasthe (=started, went) / Ta, dra¬¬u, (=in order to see, look at) v¹t¹yane¬u (=in the windows) vanit¹n¹, (=of the damsels) mukha-pa¡ kaj¹ni (=lotus-like faces) virejuå (=shone out, looked beautiful) /

Tasmin sa, yamin¹, (=of the celibates) vane madhuå (=the Spring season) jajÅmbhe (=blossomed, spread out) / ¸mra-mañjar»-sv¹dena (=due to the taste of the Mango buds) mattaå kokilaå madhra, (=sweetly) cukØja (=cooked) / Um¹ 'pi vÅ¬abha-dhvaj¹ya (=to ˜iva, having a bull as a banner symbol) praᵃan¹ma (=bowed down, saluted) / Atha gaur» t¹mra-ruc¹ (=having the copper luster) kareᵃa gir»¶¹ya (=to ˜iva, the Lord of the Himalayan mountain) pu¬kara-b»ja-m¹l¹, (=a garland of lotus seeds) upaninye (=presented) / Haraå tasy¹å mukhe dÅ¬-i, cak¹ra (=directed a gaze)/ Tataå k¹madeva, dÅ¬-v¹ (=having seen) bhave-netra-janm¹-vahniå (=the fire generated from the eye of ˜iva) madana, bhasm¹va¶e¬a, (=as a residue in the form of ashes) cak¹ra (=made, rendered) / ˜Øny¹ ¶ail¹tmaj¹ (=P¹rvat», the of the Himalayan mountain) pitur bhavana, jag¹ma (=went away) /

In the above sentences we find the verbs like babhØva, pariᵃin¹ya, jagmatuå, cakruå, mumoca, prayayau, jajñe, prapede, tuto¬a, lebhe, ¹ruroha, pratasthe, jajÅmbha, cukØja, praᵃan¹ma, upaninye, cak¹ra, cakre and jag¹ma; they denote the sense of very far past events or actions, that occurred in ancient times. In Sanskrit such verbal forms are called **Parok¬a-bhØta-k¹la**. Parok¬am = ak¬¬ᵃoå param = that which is beyond are vision. Such verbal forms are found to be used in the ancient literature, like the Vedic Sa, hit¹s, the Br¹ma¬as, ¸raᵃyakas and the Upani¬ads. In the P¹¬inian system the Parok¬a-bhØta-k¹la, or the Past Perfect Tense is known by the term Li¬.

instances the *å* has been changed to *r*, which has joined with the following consonant or vowel. *At¹©ayat+caraªataå* (*t+c=c+c=cc*).

In this verse there is an enjoyable play of questions and answers. The syllables in answer to the first question in the first half of the quarter, when inverted provides the answer to the question in the second half of the same quarter of this verse. Thus, the syllables of the word *'s¹-dha-ve'* (=to a good man), the answer to the first question, when inverted becomes *'ve-dha-s¹'* and provides the answer to the second question in the same quarter.

Aho kenedÅ¶» buddhir d¹ruª¹ tava nirmit¹ /
Triguª¹ ¶rØyate buddhir na tu d¹rumay» kvacit //

Atra ¶loke pØrv¹rdhe vallabhaå (=a lovin husband) *ru¬-¹y¹å* (=of the offended) *priyatam¹y¹å* (=of the loving wife) *anunaya, kurvan* (=while entreating) *brØte* (=tells): *Aho ! He ! priyatame ! Tava buddhir idÅ¶» d¹ruª¹ bhaya¡ kar¹, ka-hor¹ v¹, kena nirmit¹ ? Eva, ka-hora-vacanena yad¹ priy¹ m¹na, na muñcati, tad¹ priyatamaå svasya pra¶nasyottara, svayam eva vadati yat* (=that) *buddhiå tri-guª¹ sattva-rajas-tama iti guªa-traya-svarØp¹ ¶rØyate/ s¹¡ khya-¶¹stre, vede v¹, ki, - tu kvacit kutr¹pi d¹rumay» k¹¬-ha-may» naiva ¶rØyate /*

This verse, too, contains an entertaining play of the questions and answers. A loving husband trying to get court his beloved, but offended, wife reconciled, is tired at last by her undaunted attitude, and exclaims as to who has created the terribly wooden mentality in her. And, as an after thought he reflects that this creation cannot be of the creator of the world, since the mind is not made of the wood ! Here, there is verbal play on the word *'d¹ruª¹'*. When this word is taken as a Nom. Sing. of the feminine form of the adjective *'d¹ruªa'* it means 'terrible'; but when taken as an Instr, Sing. of the neuter noun *'d¹ru'* (=wood), it means '(made) out of wood'.

Now, read the following sentences aloud trying to understand their meanings:

Pur¹ (=formerly) *ayody¹-nagary¹, dil»po n¹ma r¹j¹ babhØva* (= was there, happened to be) / *Sa sudak¬iª¹, n¹ma magadha-r¹ja-putr», pariªin¹ya* (=married) / *Atha kad¹cid* (=sometimes) *tau dampat»* (=couple) *vasi¬-h¹¶rama, jagmatuå* (=went) / *Munayas t¹bhy¹m arhaª¹, *(=respectful welcome) *cakruå* (=did) /

sentence, viz., '*¶atravaå svargam agacchan /*' has become subsidiary in the Causal construction, and the Subject *¶atravaå'* has become the principal Object used in the Accusative Case. Thus, in the Causal construction the verbal root '*gam'* (= 'to go) is *dvi-karmak* and conveys the sense of the root '*n»*' (= 'to take, convey, carry').

Now, read aloud the following sentences, trying to grasp their meaning:

Adhy¹pakaå ¶i¬y¹ya p¹rito¬ika, (=prize) **yacchati / ¸c¹ryaå adhy¹pakena ¶i¬y¹ya p¹rito¬ika, d¹payati** (=makes him give) / **B¹laå daª©ena ghata, bhanakti** (=breaks) / **Ki¶oraå b¹lena daª©ena ghata, bhañjayati** (=makes him break) / **Ch¹traå pustaka, vahati** (=carries) / **Guruå ch¹treªa pustaka, v¹hayati** (=makes him carry) /

In these sentences the first one is in the Active construction, while the second one is in the Causal. In the Causal construction the subject (in the Nominative Case) of the original Active construction is put in the Instrumental Case, while the words on the Objective, Instrumental and Dative in the original remain unchanged in the Causal one. But when the *dvikarmaka* verbal roots are used the principal and subsidiary objects of the original sentence are put in the Accusative Case. For instance:

Sudaå (= the cook) **anna, pacati** (=cooks) / **Sv¹m» sØdena anna, p¹cayati** (=makes him cook) / **Sv¹min¹** (=by the master) **sØdena** (=through the cook) **anna, p¹cayate** (=is being cooked)/ **b¹laå p¹-ha¶¹l¹, gacchati / pit¹ b¹la, p¹-ha¶¹l¹, gamayati / pitr¹ b¹laå p¹-ha¶¹l¹, gamayate / tva¬-¹ vajra, karoti / devaå tva¬-¹ra, - tva¬-r¹ - vajra, k¹rayanti / devaiå tva¬-r¹ vajra, k¹ryate / r¹maå caturda¶a-sa, vatsara, vana, prati¬-hati** (=starts

f   In above sentences, every third one contains the Causal Passive construction, where the Causal Active construction is changed into the Causal Passive one by putting subject in the Instrumental Case and the verb in the passive form.

Now, read aloud the following verses and their explanation:
Yasm¹d vi¶vam udeti yatra ramate yasmin punar l»yate
Bh¹s¹ yasya jagad vibh¹ti sahaj¹nandojjvala, yan-mahaå /
˜¹nta, ¶¹¶vatam akriya, yam apunarbh¹v¹ya bhØte¶vara,
Dvaita-dhv¹ntam ap¹sya y¹nti kåtinaå prastaumi ta, pØru¬am //
Ta, pØru¬a, param¹tm¹na, prastaumi prakÅ¬-a, stav»mi / ka,
pØru¬am ? yasm¹d vi¶vam udeti, tam / punaå kam ? yatra vi¶va, ramate,
tam / punaå kam ? yasmin vi¶va, punar l»yate laya, pr¹pnoti, tam /
punaå kam ? yasya bh¹s¹ prak¹¶ena jagad vibh¹ti prak¹¶at, tam / punaå
kam ? yan-mahaå yasya mahaå tejaå sahaj¹nandojjvala, sahajena
naisarge^a ¹nandena ujjvala, vartate,
tam / punaå kam ?¶¹ntam / punaå kam ? ¶¹¶vastam / punaå kam ?a-
kriya, kriy¹-rahitam / punaå kam ?bhØte¶vara, bhØt¹n¹, sth¹vara-
rØp¹^¹, ja¡gama-rØp¹^¹, ca pr¹^in¹m »¶vara, sv¹minam / punaå
kam ? kåtinaå dhany¹å j»v¹å dvaita-dhv¹nta, bheda-buddhi-rØpam
andhak¹ram ap¹sya dØra, k¬iptv¹, a-punar-bhav¹ya punar-janma-
rØpa, sa, s¹ra, niv¹rayitu, ya, prati y¹nti gacchanti, tam / et¹¹- dÅ¶a,
(=such a one) vi¶vasya–sÅ¬-i–sthiti-sa, h¹ra–k¹ra^a, jagad-
udbh¹saka, jyotiå-svarØpa, , ¶¹nta, ¶¹¶vatam a-kriya, bhØta-
n¹tha, mok¬a-gatibhØta, puru¬ottama, prastav»mi ity arthaå //

In this verse the nature of God has been depicted scientifically in majestic and sweetly poetic language, irrespective of any sectarian outlook, so that it may be acceptable to all religions.

Coalescence : Here in both the cases, *yasm¹t + vi¶vam* and *jagat + vibh¹ti,* since the final *t* of the previous word has been is followed by the soft consonant *v,* it is changed to *d.* In *punaå + bh¹v¹ya,* since the *visarga* (:) is followed by a soft consonant *bh,* Is changed to *r.*

Vocabulary : *udeti = La-.* (Pres.) Pra. Pu. (3rd Per.) Sing. of *ud + i* (2 P.) = 'to rise'. *ramate = La-.* (Pres.) Pra. Pu. (3rd Per.) Sing. of

(8) When more than one consonant occur at the end of a word due to application of the terminations, the first one survives, while the others are elided. For instance, *suhÅd + s* (Nom. Sing. termination) = *suhÅd / hasan + t + s* (as per the rules of coalescence pertaining to the declension of nouns) =*hasan.*
(9) When *s* occurs after any vowel other than *a,* or after the consonants of the guttural *k* class, or after *r,* it becomes retroflex, i.e., ¬. For instance, b¹le + su (Loc. Pl. termination) = *b¹le + ¬u = b¹le¬u / v¹k + su = v¹k + ¬u = v¹k¬u / g»r + su = g»r + ¬u = g»r¬u /* This, too, is as per the rules of coalescence pertaining to the declension of nouns.
(10) When a word having n finally is followed by one having t initially, the n is changed to , and s is added immediately after it, in between. For instance, *t¹n + t¹n = t¹, + s + t¹n + t¹, t¹n / pr¹^¹n + tyaktv¹ =pr¹^¹, + s + tyaktv¹ = pr¹^¹, + s + tyaktv¹ /*
(11) The hard consonants occurring finally in a word become soft ones, optionally. For instance, *marut* or *marud / v¹k* or *v¹g /*

Now, read aloud the following verses and their explanations, trying to grasp their meanings:
Kasmai yacchati sajjano bahu-dhana, sÅ¬-a, jagat kena v¹
˜ambhor bh¹ti ca k¹ gale yuvatibhir ve^y¹, ca k¹ dh¹ryate /
Gauri¶aå kam at¹©ayac cara^ataå k¹ rak¬it¹ r¹k¬asai-
R ¹rohad avarohataå kalayat¹m eka, dvayor uttaram //
Sajjanaå kasmai bahu-dhana, yacchati ? Ka-smai=s¹dhave / Kena
v¹ jagat sÅ¬-am ? Ke-na=brahma^¹ = vedhas¹ / ˜ambho¶ ca gale k¹
bh¹ti ? K¹=k¹lim¹ / Yuvatibhir ve^y¹, ca k¹ dh¹ryate ? m¹lik¹ /
Gauri¶a¶ cara^ataå kam at¹©ayat ? k¹lam / R¹k¬asai k¹ rak¬it¹ ?
la¡k¹ /Asmin ¶loke pratyekasmi, ¶ cara^e pØrv¹rdha-gatasya
pra¶nasyottara, yasmin ¶abde var^¹n¹m ¹rohataå labhyate, tasyaiva
¶abdasyavar^¹n¹m, avarohataå=viparyaye^a, tasminn eva cara^e
uttar¹rdha-gatasya pra¶nasyottara, labhyate / Yath¹ prathama-cara^e,
's¹dhave' – 'vedhas¹' / Dvit»ya-cara^e. 'k¹lim¹' – 'm¹lik¹' / TÅt»ya-cara^e,
'k¹lam' – 'la, k¹' /

Coalescence: *˜ambhoå + bh¹ti (å + bh¹ = r + bh¹ = -rbh¹-) / Yuvatibhiå + ve^yam (h + ve=r + ve= -rve-) / R¹k¬asaiå + ¹rohat (å + ¹ =r + ¹ = -r¹-) / Dvayoå + uttaram (å + u=r + u= -ru-) /* In all these

preferences for particular sect. The idea suggested is that the external forms are of no importance, and consequently, the differences of opinion, as well as conflicts based on them, are unwarranted.

In Sanskrit language, as in many other modern spoken ones, their occur certain invariable changes when particular sounds come together as the final one of the preceding word and the initial one of the immediately following one; this change is known as 'coalescence'. This process is natural. We have seen it in connection with the coalescence of vowels and *visarga* (*å*), occurring in the sentences or the compounds. In this lesion we would like to introduce ourselveswith the coalescence of consonants. **The general rule of the consonantal coalescence is that the previous consonantal sound takes over the qualities of the one that follows it.** This process works in many ways, as shown below:

(1)   (1) When a hard consonant follows a soft one, the latter becomes a hard one. For instance, *tad+k¹laå=tat+k¹laå* (*d+k=t+k*) / *suhÅd+samak¬am= suhÅt+samak¬am* (*d+s=t+s*) / *v¹g+kalahaå= v¹k+kalahaå*(*g+k=k+k*)= *v¹k-kalahaå*/

(1)   (2) When a soft consonant follows a hard one, the latter becomes a soft one. For instance, *dik+gajaå= dig+gajaå* (*k+g=g+g*)= *dig-gajaå/*

(2)   (3) When a nasal consonant follows a non-nasal one, the former changes to the nasal of its own group. For instance, *cit+mayaå =cin+mayaå* (*t+m=n+m; n* being the nasal of the dental t-group)

(4) This tendency of taking over the qualities of the following consonant is seen in another way, too. For instance, *ta©it+lat¹= ta©il+lat¹* (*t+l=l+l*)= *ta©il-lat¹.*

(5) The final c, ¶ and j of the words become k, even if nothing follows them. For instance, *v¹c=v¹k / di¶ = dik / bhi¬aj=bhi¬ak /*

(6) In a word when occurring medially, the n preceded by ¬ or r, irrespective of the intermediate vowel, becomes ª. For instance, *mar+anam=mar+aªam= marªam / po¬+anam=po¬+aªam= po¬aªam /*

(7) When in a word t is followed by ¬, the former becomes c and the latter ch. For instance, *tat+¶abdaå=tac+chabdaå (t+¶=c+ch) / mat+¶i¶uå=mac+chi¶uå = macchi¶uå /*

ram (1 ₂.)= 'to play, stand still, enjoy. *L»yate = La-.* (Pres.) **Passive** Pra. Pu. (3rd Per.) Sing. of *l»* (9 P. *lin¹ti*)='to adhere, melt'. *Vibh¹ti=La-.* (Pres.) Pra. Pu. (3rd Per.) Sing. of *vi+bh¹* (2 P.)= 'to shine, gleam forth'. *Y¹nti= La-.* (Pres.) Pra. Pu. (3rd Per. *y¹ti*) Pl. of *y¹* (2 P.) "to go'. *Prastaumi = La-.* (Pres.) Utt. Pu. (1st Per.) Sing. of *pra+stu* (2 U. *prastauti, prastav»ti, prastute, prastuv»te*) ='to praise. Eulogize. *Ap¹sya* = Gerund from *apa+as* (4. P. *ap¹syati*).

Compounds: *sahaj¹nandojjvalam=sahaja, ca ¹nanda, ca ujjvala, ca (a* sam¹h¹ra-dvandva**).** *akriyam= na kriyam* (a nañ-tatpuru¬a sam¹sa). *apunarbhav¹ya = na punarbhav¹ya* (Nañ-tatpuru¬a-sam¹sa). *Dvaita-dhv¹ntam= dvaitam eva dhv¹ntam* (karma-dh¹raya sam¹sa).

LESSON 19
(*Ekonvi¶aå P¹-haå*)

~akya,   yan na vi¶e¬ato nigaditu premªaiva yac cintita,
MÅdva¡ g»-vadanendu-maª©alam iva sv¹nte vidhatte mudam /
Yan mugdh¹-nayan¹nta-ce¬-itam iv¹dhyak¬e 'pi no lak¬ita,
Tat tejo vinay¹d amanda-hÅday¹nand¹ya vand¹mahe //

*Tat tejaå vand¹mahe / Kim artham ? a-manda-hÅday¹nand¹ya = a-mandaå = na mandaå, arth¹t bahu, yaå hÅdayasya ¹nandaå, tad-artham / Kasm¹t k¹raªt vad¹mahe ? Vinay¹t / K»dŶa, tat tejaå ? Yat vi¶e¬ataå= vi¶e¬-rØpeªa, nigaditu, = v¹ªy¹ varªayitu, , na ¶akyam, arth¹t a-varªayam asti / Punaå k»dŶam ? Yat tejaå premª¹ eva, cintita, = cintana-vi¬aya, , kÅta, sat, svc¹nte = bhaktasya hÅdaye, mudam ¹nanda, vidhatte / Katham iva ? MÅdva¡ g»-vadanendu-maª©alam iva / Iva = yath¹, mÅdØni = snigdh¹ni, a¡ g¹ni avayav¹å, yasy¹å s¹, tasy¹å indu-maª©alena = candra-maª©alena, adŶa, , vadana, = mukha, / Arth¹t, yath¹ snigdh¹vayava-¶liny¹å priy¹y¹å candravat maª©¹kÅti mukha, priyasya hÅdaye, mudam = ¹nandam, utp¹dayati tath¹ / Punaå k»dŶa, tat tejaå ? yat tejaåa, adhyak¬e = ak¬aoå purataå vartam¹nam, api mugdh¹y¹å nayanayoå ant¹n¹, = ka-¹k¬¹ª¹, , ce¬-ita, = pravÅttiå / Ak¬aoå purataå vartam¹nam api na lak¬ita, bhavati tath¹ / A-varªaªya, , bhakti-yukta-dhy¹nena ¹nanda-janaka, , pratyak¬a, sat api na dra¬-u, ¶akya, , tejomaya, param¹tma-svarØpa, brahm¹nanda-pr¹ptaye vand¹mahe ity arthaå /

Coalescence: In *yat+na* (*t+na=n+na na=nna* by replacement of *t* by *n*) = *yan na* / In *yat+ci*- (=*t+c=c+c* by replacement of *t* by *c*) =*yac ci*-/ In *yat+mu*-(*t+m=n+m* by replacement of *t* by *n*)= *yan mu*- / In *premª¹+eva* (*¹+e=ai*) = *-ªai*-/

Word Forms: *premª¹*=Instr. Sing of *preman* (Neu.)= love, affection. *vidhatte* = 3rd Per. Sing. of *vi+dh¹* (3 U. *dadh¹ti-dhatte*)= to do, generate. *vand¹mahe* = 1st Per. Pl. of *vand* (2 ¸. *vandate*)= to salute, bow down. *nigaditum*=Infinitive of *ni+gad* (1 P. *nigadati*).

Compounds: *mÅdva¡ g»-vadanendu-maª©alam = indoå maª©alam = indu-maª©alam* (¦a¬-hi-tatpu.) / *vadanam eva indu-maª©alam = vadanendu-maª©alam* (Karmdh¹raya) / *mÅdu a¡ g¹ni yasy¹å s¹ mÅdva¡ g»* (Bahuvr»hi) / *mÅdva¡ gy¹å vadanendu-maª©alam* (¦a¬-hi-tatpu.)

It is noteworthy that there is in this verse a poetic depiction of the incomparable infinite joy obtained by the worshipful meditation on the inconceivable form of the God, and it is rendered more tasty by means of sweet illustrations.

Vi¬ªur v¹ tripur¹ntako bhavatu v¹
brahm¹ surendro 'thav¹
Bh¹nur v¹ ¶a¶a-lak¬aªo 'tha bhagav¹n
buddho 'tha siddho 'thav¹/
R¹ga-dve¬a-vi¬¹rti-moha-rahitaå
sattv¹nukampodyato
Yaå sarvaiå saha sa, skÅto guªa-gaªais
tasmai namaå sarvad¹ //

R¹ga-dve¬a-vi¬¹rti-moha-rahitaå=r¹ga-deve¬a-rØpeªa vi¬amaya- duåkha-mohena vih»naå san, sattv¹nukampodyataå = pr¹ªibhyaå anukamp¹, kartum udyama-¶laå san, yaå sarvaiå guªa-samØhaiå saha sa, sk¹ra-yuktaå bhavati, tasmai sarvad¹ namaå / Saå vi¶ªuå bhavatu v¹, tripur¹ntakaå= ¶ivaå bhavatu v¹, brahm¹ = praj¹patiå bhavatu v¹, surendraå= surª¹m indraåadhipatiå bhavatu v¹, bh¹nuå = sØryaå bhavatu v¹, ¶a¶a-lak¬aªaå = candraå bhavatu v¹, bhagav¹n buddhaå bhavatu v¹, siddhaå jinaå bhavatu v¹,/ Mama abhinive¶aå na vi¶i¬-a-svarØpa-yukta, param¹tm¹na, prati, kintu v»ta-r¹ga-dve¬a, day¹¶»la, prati eva bhavati ity arthaå /

Colescence: In *vi¬ªuå+v¹* (å+v=r+v by replacement of *visarga* by *r*)= *-rv¹* / In *surendraå+ athav¹* (-a+å+a-=-a+u+a-=-o+a- =-o+'- =-o'- by elision of initial as indicated by *avagraha* in Deva-n¹gar», or apostrophe in Roman). In *guªagaªaiå+tasmai* (å+t=s+t by replacement of *å* by *si*)= *-sta-* /

Compounds: *try¹ª¹, pur¹ª¹, sam¹h¹raå tripuram* (Dvigu), *tasya antakaå* (¦a¬-hi-tatpu.)

In this verse, a sense of respect for the Supreme Soul has been expressed by emphasizing the abstract nature in the form of the excellent spiritual quality of compassion for all beings, and of rising above painfully poisonous passions like attachment, hatred and delusion, so as to be acceptable to all irrespective of their individual or personal

Bh¹v¹rtha and **karm¹tha :** To derive an abstract noun or the one expressing similar behavior, from a noun or adjective the *taddhita* terminations **tva, tal (=t¹), imanic, ¬yañ, añ, vati** and **kan** are suffixed to it.

-tva or **-tal (=t¹) –** These *taddhita* terminations are suffixed to a noun or adjective to derive an abstract noun from it. When –*tva* is applied the derived abstract noun or adjective becomes a neuter one, and when *-tal > t¹* is applied the derived abstract noun or adjective becomes a feminine one. For instance: *go+tva=gotva=gotvam* (N.)=bullness. *go+tal > =go+ t¹= got¹* (F.)=cowness. *¶i¶u+tva=¶i¶utva=¶i¶utvam* (N.)= childhood. *¶i¶u+tal >¶i¶u+ t¹=¶i¶ut¹* (F.) =childhood.

Recite aloud the following verse and its explanation, trying to grasp their meanings:

Vidvata, ca nÅpatva, ca naiva tulye kad¹cana /
Sva-de¶e pujyat¹ r¹jñaå sarvatra vidu¬o hi s¹ //

Vidvatva, = vidu¬aå bh¹vaå= vidvatt¹ (= learnedness, scholarship). *NÅpatva, =nÅpasya karma=nÅpat¹* (=kingship). *Ubhe kad¹pi tulye=tulan»ye* (=comparable) *naiva* (=never) *bhavataå / Ki, k¹aªam? R¹jñaå pujyat¹ =pujyasya bh¹vaå=pujyatvam* (=respect-ability) *svad-de¶e eva bhavati / R¹j¹ tu svasya r¹jye eva pujyate / Kin-tu vidu¬aå pujyat¹ tu sarvatra eva bhavati / Vidv¹n sarvatra eva pØjyate /*

-imanic (=iman) – By applying the *taddhita* termination i*manic* abstract nouns are derived from the nouns and adjectives like, *pÅthu, mÅdu, mahat, pa-u, tanu, laghu, bahu, s¹dhu*, etc., When this termination is suffixed, the initial vowel changes to its corresponding semivowel when warranted, and the final vowel with the final consonant is elided. For instance: *pÅthu+imanic >pÅthu+ iman> prath+iman =prathiman =extensiveness. laghu+ imanic > laghu +iman>lagh+iman=laghiman=smallness. mahat+imanic >mahat> mah+iman=mahiman* (=greatness).

¬yañ (=ya) – This *taddhita* termination is suffixed to the nouns like *n»la, ¶ukla*, etc., denoting color, and the qualitative nouns, like *dÅ©ha, kÅ¶a, vakra, ¶ukra*, etc., to derive abstract nouns from them. When the termination is applied, the initial vowel of the noun concerned undergoes the *vÅddhi,* and the final vowel is elided. And, the resultant

LESSON 20
(*Vi, ¶aå P¹-haå*)

P¹ªini has set the system of the **¹gama** (addition) and **¹de¶a** (replacement) and with a view to explain logically the word forms as they were actually used in the Sanskrit language spoken in his times. He has analyzed the language as it actually was spoken then. He has not set up a new language. Patañjali, the author of the Great Commentary (*Mah¹-bh¹¬y»*) on the *A¬-¹dhy¹y»* of P¹ªini   has specifically mentioned that one of five objectives, rather benefits, of composing this work of P¹ªini was to master the Sanskrit language easily. And, those who grasp the system of the P¹ªinian Grammar can read, and understand thoroughly, any of the innumerable works in Sanskrit. It for this reason that we are giving here the information about the P¹ªinian terminology in these lessons, to enable the interested student of Sanskrit to master it, and equip himself thoroughly, with a provision that those not interested in it may skip over it.

Now, we continue here the topic of the Past Perfect (*Li-*) verbal forms. The 3rd Per. Sing. forms are mostly found to be used in Sanskrit literature. And, the Past Perfect forms of the verbal roots of the Tenth Class more popular; they are the ones in which the adjunct *am* is added to the verbal root, and then the Past Perfect forms of the roots *bhØ, kÅ,* or *as* are suffixed to it. Let us look at the three types of the P.P. forms of a few verbal roots:

»k¬ (1 ¸.)= 'to see, observe'

	Sing.	Du.	Pl.
Pr.Pu. {	»k¬¹mbabhØva	»k¬¹mbabhØvatuå	»k¬¹mbabhvuå
(3rd.Per. {	»k¬¹ñcakre	»k¬¹ñcakr¹te	»k¬¹ñcakrire
Sing.) {	»k¬¹m¹sa	»k¬¹m¹satuå	»k¬¹m¹suå

cak¹s (2 P.)= ' to shine, look bright'

	Sing.	Du.	Pl.
Pr.Pu. {	cak¹mbabhØva	cak¹mbabhØvatuå	cak¹mbabhØvuå
(3rd.Per. {	cak¹ñcakre	cak¹ñcakr¹te	cak¹ñcakrire
Sing.) {	cak¹s¹m¹sa	cak¹s¹m¹satuå	cak¹s¹m¹suå

ga^a (10 U.) = 'to count. Calculate, consider'

	Sing.	Du.	Pl.
Pr.Pu. {	ga^aay¹mbabhØva	ga^aay¹mbabhØvatuå	ga^aay¹mbabhØvuå
(P. 3rd {	ga^aay¹cak¹ra	ga^aay¹ñcakratuå	ga^aay¹ñcakruå
Per. {	ga^aay¹m¹sa	ga^aay¹m¹satuå	ga^aay¹m¹suå
Sing.)			

Pr.Pu. {	ga^aay¹mbabhØve	ga^aay¹mbabhØv¹te	ga^aay¹mbabhØvire
(¸. 3rd {	ga^aay¹ñcakre	ga^aay¹ñcakr¹te	ga^aay¹ñcakrire
Per. {	ga^aay¹m¹sa	ga^aay¹m¹satuå	ga^aay¹m¹suå
Sing.			

Now read aloud the following verses and their explanations, trying to understand the meanings:

Sa bibhre¬a pracuk¬oda dantair o¬-ha, cakh¹da ca /
Pragop¹y¹ñcak¹r¹ ''¶u yatnena paritaå puram //

Sa r¹va^aå bibhre¬a cac¹la (=started) / *Sa lo¬-h¹d»n* (=the earthen clods. Etc.) *pracuk¬oda cØr^aitav¹n* (=powdered, reduced to dust) / *Sa dantaiå o¬-ha, cakh¹da da¬-av¹n* (=chewed, masticated) / *Sa pur», la¡k¹, paritaå sarvataå* (=on all sides) *yatnena pray¹sena* (=with due efforts) *¹¶u ¶»ghra,* (=quickly, forthwith) *pragop¹y¹ñ-cak¹ra rak¬itav¹n* (=duly protected) *ca /*

Laluå kha©g¹n mam¹rju¶ ca mamÅju¶ ca para¶vadh¹n /
Alañcakre sam¹lebhe vavase bubhuje pape //

Bha-¹å (=soldiers) *kha©g¹n as»n* (=swords) *laluå gÅhitavantaå* (=held, brandished), *mam¹rjuå vi¶ddh¹n kÅtavantaå* (=polished), *para¶vadh¹n para¶Øn¹m adho-bh¹g¹n* (=the lower end portions of the battle-axes) *mamÅjuå ¹odhitavantaå* (=sharpened)/ *alañcakre ala¡ kÅt¹å bahØbhuå* (=adorned themselves), *sam¹lebhe sutar¹, anulepana, kÅtavantaå* (=anointed themselves), *vavase vastrair ¹cch¹dit¹å babhØvuå* (=covered themselves with clothes) *bubhuje bhuktavantaå* (=fed themselves), *papau p»tavantaå* (=drank)/

Verbal Forms: *bibhre¬a=bhØ¬* (5 P. 'to start' - *bhØ¬^aoti*) P.P. 3rd. Per, Sing. *Pra-cuk¬oda=pra+k¬ud* (7 U. 'to pound, powder' –

kallolita (=having the waves, surging with joy. *mØrchita* = (one) who has swooned. *pratibimbita* = (that)which is reflected. *d»k¬ita* = (one) who has been initiated.

-ini (= *in*)   } These *taddhita* termination are suffixed to *a-*
--han (= *ika*)} *k¹r¹nta* nouns to derive the *matvarth»ya* nouns from them. The final vowel of the noun is elided on the application of the termination. For instance, *dan^a©a+ini > da^a© + in = da^a©in* (=one) having a stick, or staff. *dhana+ -hak > dhan+ika= dhanika* (=one) having, money, wealth.

-matup (*mat/vat*) – When it is sought to be derive a noun from the one denoting a thing, this *taddhita* termination is suffixed to express that one has that particular thing. For instance: *go+matup > go+mat = gomat* (=one) who has cows.

When this termination is suffixed to a noun having as its penultimate consonant *ma* or any of the four first ones of any of the five classes, the termination changes to **vatup** (=*vat*) For instance: *vidy¹+matup > vidy¹+mat> vidy¹+vat = vidy¹vat* (=one) possess-ing learning, a learned person. *ya¶as+matup > ya¶as+mat > ya¶as+vat = ya¶asvat*(=one) having fame, famous. *dhana+matup > dhana+mat > dhana+vat = dhanavat*=(one) having money, rich. Similarly, *rØpavat* =handsome, *rasavat* = juicy, tasty, delicious. *vidutvat = ta©itvat* = having lightning. -

Recite the following verses aloud along with their explanations, and memorize them to keep in mind the use of these *matvarth»ya* **terminations**:

BhØma-nind¹-pra¶a, s¹su nitya-yoge 'ti¶¹yane /
Sambandhe 'sti-vivak¬¹y¹, bhavanti matup-¹dayaå //

BhØm¹rthe pu¬kal¹rthe (=in the sense of 'very much, excessive') *vivak¬ite* (=when it is sought to be conveyed) *matu-¹dayaå* (=-matup, etc.) *pratyay¹å bhavanti* (=are applied)/ *Nind¹rthe* (=the sense of censure) *vivak¬ite matu-¹dayaå pratyay¹å bhavanti / Nitya-yoge* (=constant connection, concomitance) *vivak¬ite matu-¹dayaå pratyay¹å bhavanti / Ati¶¹yane* (=excessiveness) *vivak¬ite matu-¹dayaå pratyay¹å bhavanti / Sambhandhe* (=relation) *vivak¬ite matu-¹dayaå pratyay¹å bhavanti / Asti* (=existence, is possessed of, is having) *vivak¬ite matu-¹dayaå pratyay¹å bhavanti /*

d¹¶arathi= son of Da¶aratha. i.e., R¹ma. *Dak¬a+iñ > d¹k¬+i = dak¬ya apatya, pum¹n =d¹k¬i=* son of Dak¬a, i.e., P¹ªini.

-*©hak* (=*ay*)- This termination is suffixed to the feminine nouns derived by the application of the *str»-pratyaya* (like -¹). to derive the *apaty¹rtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vÅddhi* equivalent, and the final vowel is elided and the adjunct *a* is added in the final position. For instance, *vinat¹ + ©hak > vainat+ey+a=vainateya=vinat¹y¹å apatya, pum¹n* = son of Vinat¹, i.e. Garu©a, eagle. *Bhagin»+©hak > bh¹gin+ey+a = bh¹gineya= bhaginy¹å apatya, pum¹n* =son of sister, i.e., nephew.

-*Yat* (=*ya*) - This *taddhita* termination is suffixed to the nouns, like *r¹jan, ¶vasura,* to derive the to derive the *apaty¹rtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vÅddhi* equivalent, and the final vowel is elided. For instance, *r¹jan+yat > r¹jan+ya= r¹janya= r¹jñaå apatya, pum¹n* =son of a king, or one belonging to the royal family, a feudal king, a person of warrior class. *~vasura+yat > ¶v¹sur+ya =¶v¹surya= ¶vasurasya apatya, pum¹n* =son of the father-in-law, i.e., wife's brother.

Matvarth»ya: To express the sense of 'belonging to, possessing, having', these terminations are suffixed. P¹ªini has listed four such terminations, viz., **itac, ini, -han** and **matup,** which are all called *matvarth»ya.*

-**itac** (=*ita*) – By suffixing the *taddhita* terminaton 'i*tac',* *matvarth»ya* noun is derived from the nouns, like *t¹rak¹, pu¬pa, mañjar», sØtra, mØtra, prac¹ra, vic¹ra, ku©mala, kaª-aka,* etc.. When the termination is applied, the last vowel of the noun is elided. For instance: *t¹rak¹+ita > t¹rak+ita =t¹rakita=* (the sky) full of the stars. Similarly, *pu¬pita=* (a tree or plant or a creeper) having the flowers. *sØtrita=* (a literary work) comprising the aphorisms. *prac¹rita=* (an ideology, or sermon) which has been propagated. *vic¹rita=*(a philosophical concept) that is thought about. *kaª-kita=* (a plant) having the thorns. *rom¹ñcita=* (a body) with hair standing on end, thrilled. *pallavita=*(a tree or plant) having the leaves. *khaª©ita=*(something) that is broken. *nindita=* (that) which is censured. *bubhuk¬ita= k¬dhita =*(one) who is hungry. *pip¹sita=* (one) who is thirsty. Similarly, *sukhita, duåkhita, utkaª-hita,*

k¬uªatti/k¬unte) P. P. 3d Per Sing. *cakh¹da=kh¹d* (1 P. 'to eat, masticate' – *kh¹dati*) P. P.3rd Per. Sing. *Pra-gop¹y¹, cak¹ra = pra+ gup*(1 P. 'to protect' – *pragop¹yati*) P.P.3rd. Per.Sing. *laluå = lØ* (9 U. 'to brandish' – *lØn¹ti-lun»te*) P.P.3rd Per.Sing. *mamÅjuå/mam¹rjuå =mÅj* (2 P. 'to polish' – *m¹r¬-i*) P.P.3rd. Per. Sing. *alañcakre = ala¸ + KÅ*(8 U. 'to adorn' – *ala¸ karoti-ala¸ kurute*) P.P. Pass. 3d Per. Sing. *sam¹lebhe = sam+¹+labh* (2 ¸. 'to anoint' – *sam¹labhate*) P.P.Pass. 3rd. Per. Sing. *vavase =*(2 ¸. 'to cover, clothe' - *vaste*) P.P. Pass. 3rd Per. Sing. *bubhuje=bhuj* (7 U. 'to eat' –*bhunakti-bhu¸ kte*) P.P.Pass. 3rd Per. Sing. *pape = p¹* (1 P. 'to drink' – *pibati*) P.P. Pass. 3d Per. Sing.

In the second half of the second verse, we find the Past Perfect forms in the Passive Voice, too. These two verses have been quoted from the famous classical Sanskrit epic *Bha--i-k¹vyam.* Such forms have been deliberately used by the poets of the scholarly Sanskrit epics like the *Kir¹t¹rjun»yam* of Bh¹ravi, the *~i¶up¹lavadham* of M¹gha, *and* the *Nai¬adh»yacaritam* of *~rihar¬a,* to exhibit their profound grammatical knowledge. Such an exhibition of learning entertains the experts of Sanskrit grammar. We can also enjoy similarly if we dive deeper into the P¹ªinian system of Sanskrit grammar. This is akin to the knower of classical Indian music who alone can properly enjoy and appreciate the elaborately prsented musical craftsmanship and skill of maestros like Pt. Ravishankar, Ustad Allauddinkhan, Pt. Jashraj, Pt. Hariprasad Chaurasiya, Vishva Mohan Bhatt, Zakr Hussein, and others.

Now, read aloud the following sentences and their explanations, trying to grasp their meanings:

P»t¹mbara, (=the yellow silken lower garment) **v»k¬ya** (=having observed) **samudraå vi¬ªu, sva-kany¹, dadau** (=gave in marriage), **¶a¸ kara, carm¹mbara,** (=having the tiger skin garment) **dÅ¬-v¹ sa ca vi¬a, dadau /Bhagavati vasundhare ! dehi** (=give) **me vivaram** (=a cavern) **/ Raviå sahasra-guªam ustra¬-u,** (=to give off, return) **rasam ¹datte** (=accepts, takes up) **/ Kle¶aå phalena hi punar navat¹,** (=renovation, freshness) **vidhatte** (=takes over, bears) **/ MØ©ha ! jah»hi dhan¹gama-tŬª¹m** (=the yearning for getting wealth) **/ Buddhi-yukto iha sukÅta- du¬kÅte ubhe jah¹ti** (=leaves off, gets free from) **/ Sarva, ka¬¹** (=the superior to all)

Dadatu dadatu g¹l»r g¹limanto bhavantaå /
Vayam api tad-abh¹v¹d g¹li-d¹ne 'samarth¹å //
(***He p¹-hak¹å ! Yadi p¹ªin»ya-paddhaty¹ ¶abda-vi¶le¬ama,***
pa-hitv¹ bhavat¹,   manasi nirvedaå sañj¹yate, tena k¹raªena
bhavanto yadi g¹l», d¹tum icchatha, tad¹ bhavanto g¹limananto
g¹li-yulk¹å santo 'va¶yam asmabhya, g¹li-d¹na, kurvantu /
Vaya, tu asm¹ka, sak¹¶e g¹l»n¹m abh¹v¹t tasmin karmaªi a-
samarth¹å / Kevala, jñ¹na-d¹ne eva samarth¹å bhav¹ma iti
bh¹v¹rthaå /

Vocabulary: *dadatu*=do give. *G¹li* = abuse, abusive term. *G¹limantaå*=ones who possess (the stock of) abusive terms. *Tad-abh¹v¹t=tasya abh¹bh¹t= g¹ly-abh¹v¹t* =due to lack of that.

Verbal forms: *dadatu=d¹* (3 U. 'to give, *dad¹ti-datte*) P.P. 3rd Per. Pl.

The verbal roots of the ***juhoty-¹di* class** are reduplicated when the terminations of the any Tenses and Moods apply to them. The process of reduplication here is the same as has been shown in the case of the Past Perfect forms of the verbal roots of all classes. **A few selected 3rd Per. Sing. forms of a few verbal roots of the *Juhoty¹di* class are given below, in the serial order of the *Lak¹ras*, i.e.,*la-, li-, lu-. lÅt, lo-, la¡ ,li¡ . lu¡ , lÅ¡ : Now, from this list of every verbal root, select the forms of the same *lak¹ra*, and make nine *lak¹ra*-wise lists in each of them , from all these verbal roots, and mention the meaning of each of the forms along with them.** For instance: (La-) *dad¹ti-datte*= gives. *dadh¹ti-dhatte*= bears, possesses. *bibheti* = fears. *jah¹ti*= deserts, leaves.

D¹ (3 U. 'to give, bestow') *dad¹ti, datte / dadau, dade / d¹t¹, d¹t¹ / d¹syati d¹syate / dad¹tu, datt¹m / adad¹t, adatta / dady¹t, dad»ta / ad¹t, adita / ad¹syat, ad¹syata /*

Dh¹ (3 U. 'to bear, possess') *dadh¹ti, dhatte / dadhau, dadhe / dh¹t¹, dh¹t¹ / dh¹syati dh¹syate / dadh¹tu, dhatt¹m / adadh¹t, adhatta / dadhy¹t, dadh»ta / adh¹t, adhita / adh¹syat, adh¹syata /*

Bh» (3 P. 'to fear, be afraid') *bibheti / bibhay¹ñcak¹ra / bhet¹ / bhe¬yati / bibhetu, bihit¹t, bibh»t¹t / abibhet / bibhiy¹t, bibh»y¹t / abhai¬»t / abhe¬yat /*

H¹ (3 P. 'to leave, desert) *jah¹ti / jahau / h¹t¹ / h¹syati / jah¹tu, jahit¹t, jah»t¹t / ajah¹t / jahy¹t / ah¹s»t / ah¹syat /*

pada are suffixed to the base of the verbal forms the Sanskrit roots in Future Tense. For instance, *gam*(1.P) – *gam+i+¬ya+at =gami¬yat* =(He) will be going). *mud* (1 ¸) *mud > mod+i+¬ya+m¹na = modi¬yam¹na > modi¬yam¹ªa* (=He) will be delighted.

In the previous chapter we have casually referred to the ***Taddhita*** usages. Now, we shall treat them in detail. We know that from a verbal root various Participles are derived to express the continuing action, the relation between to action, to motive or purpose, and while some of them are declined in Cases and Numbers like nouns or adjectives, others remain Indeclinable. Similarly, fresh nouns with added sense are derived from nouns, pronouns and adjectives. The termination helps to derive such forms is called the ***Taddita-pratyaya.*** P¹ªini has treated all such terminations in detail in the section called the   ***Taddita-adhik¹ra*** in his *A¬-¹dhy¹y»*. These terminations are treated there, and here also, in accordance with the sense they express in addition to the original of the nouns, etc.

***Apaty¹rtha*:** '*Apatya'* means offspring or child, may be male (*apatya, pum¹n*) of feminine (*apatya, str»*). The word '*gotra'* (= family of three generations) is also used in connection with these terminations, and hence the sense denoted is expressed as *gotr¹patya, pum¹n* for a male offspring, and as *gotr¹patya, str»* for the female offspring. P¹ªini has listed four *Taddita* terminations, viz., *aª, iñ, ©hak* and *yat* as being *apaty¹ty¹rthaka*, i.e., expressing the sense of an offspring.

-*aª*(=*a*)– This *taddhita* termination is suffixed to the *i-k¹r¹ta* nouns and adjectives, like *a¶vapati, ¶atapati, dhanapati, gaªapati, r¹¬-rapati, gÅhapati, pa¶upati, dh¹nyapati, sabh¹pati, pr¹ªapati, k¬etrapati,* etc., to derive the *apaty¹rtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vÅddhi* equivalent, and the final vowel is elided. For instance, *a¶vapati+aª > ¹¶vapat+a =¹¶vapata = a¶vapateå apatya, pum¹n* = son of a¶vapati.

-*iñ* (=*i*) – This *taddhita* termination is suffixed to the *a-k¹r¹nta* nouns, like *da¶aratha,* to derive the to derive the *apaty¹rtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vÅddhi* equivalent, and the final vowel is elided. For instance, *da¶aratha+iñ >d¹¶arath+i= da¶arathasya apatya, puman=*

In these verses, the verbs, like *¹nandit¹raå, pra¬-¹raå, to¬-¹, gant¹ra, samet¹, a, hit¹smahe* and *labdh¹he,* are the verbal forms in the Second Future Tense (*LÅ-*). They indicate the sense of near future action. Such verbal forms are found to have been used sometimes in the classical Sanskrit literature.

Let us see the terminations used in the formation of such verbal forms in the Second Future Tense (LÅ-):

	Parasmai-pada			‚tmane-pada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu. (3ʳᵈ Per.)	*t¹*	*t¹rau*	*t¹raå*	*t¹*	*t¹rau*	*t¹raå*
M.Pu. (2ⁿᵈ Per.)	*t¹si*	*t¹sthaå*	*t¹stha*	*t¹se*	*t¹s¹the*	*t¹dhve*
U .Pu. (1ˢᵗ Per.)	*t¹smi*	*t¹svaå*	*t¹smaå*	*t¹he*	*t¹svahe*	*t¹smahe*

Now, let us see the conjugational forms of the verbal root *d¹* (3 P. 'to give, donate', *dad¹ti - datte*) the *LÅ-* :

	Parasmai-pada			‚tmane-pada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	*d¹t¹*	*d¹t¹rau*	*d¹t¹raå*	*d¹t¹*	*d¹t¹rau*	*d¹t¹raå*
M. Pu.	*d¹t¹si*	*d¹t¹sthaå*	*d¹t¹stha*	*d¹t¹se*	*d¹t¹s¹the*	*d¹t¹dhve*
U. Pu.	*d¹t¹smi*	*d¹t¹svaå*	*d¹t¹smaå*	*d¹t¹he*	*d¹t¹svahe*	*d¹t¹smahe*

d¹t¹=d¹syati=d¹t¹=d¹syate = he will give, donate / d¹t¹si= d¹syasi = *d¹t¹se = d¹syase =* you will give, donate. It should be noted that both in the Parasmai-pada and the ‚tmane-pada, the terminations of the Pr. Pu. (i.e., the 3ʳᵈ Per.) are similar, and as a result the verbal forms in them are also similar. The forms in the rest of the persons and Numbers differ. Moreover, the forms of the *Å-k¹r¹nta* noun *d¹tÅ* (M. 'giver, donor') also seem to be similar to the verbal forms of the root *d¹* (3 U.) in the Pr. Pu. Sing. Du. and Plural.

The terminations of *Lu-* or *LÅ-* are found to have been applied to the verbal forms in the Future Tense. But the Future Participles are also found to be used in Sanskrit sometimes. In these forms the terminations '*at*' in the Parasmai-pada and the '*m¹na*' in the ‚tmane-

The verbal roots of the **Rudh¹di,** i.e., the 7ᵗʰ class, take the adjunct **¶nam** (=**na**), and since this adjunct ends in *m,* the surviving *na* is placed after the first vowel of the root, i.e., in the medial position, before the terminations of the Tenses and Moods apply to it. For instance: *rudh+¶nam > ru+na+dh / chid+¶nam > chi+na+d / Bhañj + ¶nam > bha+na+ñj / bhuj+¶nam > bhu+na+j /*

Now, from this list of every verbal root, select the forms of the same *lak¹ra,* and make nine *lak¹ra*-wise lists in each of them , from all these verbal roots, and mention the meaning of each of the forms along with them. For instance: (La-) *dad¹ti-datte*= gives. *dadh¹ti-dhatte*= bears, possesses. *bibheti* = fears. *jah¹ti*= deserts, leaves.

A few selected 3ʳᵈ Per. Sing. forms of a few verbal roots of the *Rudh¹di* class are given below, in the serial order of the *Lak¹ras,* i.e.,*la-, li-, lu-. lÅt, lo-, la¡ ,li¡ . lu¡ , lÅ¡ :*
   Rudh (7 U. 'to obstruct, stop') *ruªaddhi, rundhe / rurodha, rurudhe / roddh¹, roddh¹ / rotsyati, rotsyate / ruªaddhu, runddh¹m / aruªat – aruªad, arundha / rundhy¹t, rundh»ta / arudhat, arauts»t – arundha / arautsyat, arautsyata /*
   Chid (7 U. 'to cut, cut asunder') *chinatti, chinte / chicheda, chichide / chett¹, chett¹ / chetsyati, chetsyate / chinattu, chint¹m /*

   acchinat, acchinta / chindy¹t, chindeta / acchidat, achhaits»t - acchitta / acchetsyat, acchetsyata /
   Bhañj (7 U. 'to break, break to pieces) *bhanakti / babhañja / bha¡kt¹ / bha¡k¬yati / bhanaktu – bha¡kt¹t / abhanak / bhañjy¹t / abh¹¡k¬»t / abha¡k¬yat /*
   Bhuj (7 U. 'to eat, experience, feel') *bhunakti, bhu¡kte / bubhoja, bubhuje / bhokt¹, bhokt¹ / bhok¬yati, bhok¬yate / bhunaktu -bhu¡kt¹t, bhu¡kt¹m / abhunak, abhu¡kta / bhuñjy¹t, bhuñj»ta / abh¹uk¬»t, abhukta / abhok¬yat, abhok¬yata /*

Now, from this list of every verbal root, select the forms of the same *lak¹ra,* and make nine *lak¹ra*-wise lists in each of them , from all these verbal roots, and mention the meaning of each of the forms along with them. For instance: (La-) *ruªaddhi, runddhe* = stops. *chinatti, chinte* = cuts. *Bhanakti* =breaks. *Bhunakti*=eats.

Now, read aloud the following sentences:

Candram¹ kasya na priyaå? Ki, kad¹pi r¹jate rajan» candramasa, vin¹? Candramasaiva r¹trau prak¹¶aå / Candra-mase jan¹å pra^aamanti caturthy¹, r¹trau / Candramasaå sravaty amÅta, paur^aim¹sy¹m iti manyante jan¹å / Candra-masaå prak¹¶aå sarve¬¹m upak¹r¹yaiva, yath¹ sØryasya / can-dramasi dŶyate hari^a¹k¹raå kala¡kas tena ca ¶a¶¹¡ ka ucyate / PØr^aa-candrasya tejas¹ pay¹, si raupya-drava-rØp¹^ai pratibh¹nti / Payas¹ saraå vibh¹ti / sarasi kamal¹ni vikasanti / Samudrasya payassu kallol¹å samudbhavanti / Tad-dÅ¬v¹ modate manaå /

In the above sentences, the forms of the *sa-k¹r¹nta* (i.e., having *s* in the final position) nouns, viz., *candramas* (M.), *payas* (N.), *tejas* (N.), *saras* (N.), and *manas* (N.), are used. The forms of such nouns are given below to enable us to understand their meaning in different Cases and Numbers.

Vocabulary: *Candram¹å = ¶a¶¹¡ kaå = vidhuå = candraå = 'the Moon'/ Candramaå=¶a¶¡ ka = vidho = candra = 'O Moon' / Candramasam=¶a¹¡ kam= vidhum = candram = 'towards the Moon' / Candramas¹ = ¶a¹¡ kena = vidhun¹ = candre^aa = 'by the Moon')/ Candramase = ¶a¹¡ k¹ya = vidhune = candr¹ya = 'to the Moon')/ Candramasaå = ¶a¶¹¡ k¹t = vidhunaå = candr¹t = 'from the Moon')/ Candramasaå = ¶a¶¹¡ kasya = vidhunaå = candrasya = 'of the Moon')/ Candramasi = ¶a¶¹¡ ke = vidhuni= candre = 'in the Moon)/*

Candramas (M.) ='the Moon'   *Payas* (N.) = 'water'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	cadram¹å	candramasau	candramasaå	{paraå	payasi	pay¹, si
Voc.	candramaå	candramasau	candramasaå	{payaå	payasi	pay¹, si
Acc.	candramasam	candramasau	candramasaå	{payaå	payasi	pay¹, si
Instr.	candramas¹	candramobhy¹m	candramobhiå	payas¹	payobhy¹m	payobhiå
Dat.	candramase	candramobhy¹m	candramobhyaå	payase	payobhy¹m	payobhyaå
Abl.	candramasaå	candramobhy¹m	candramobhyaå	payasaå	payobhy¹m	payobhyaå
Gen.	candramasaå	candramasoå	candramas¹m	payasaå	pasayoå	payas¹m
Loc.	candramasi	candramasoå	candramaåsu	payasi	pasayoå	payaåsu

The feminine P. Perf. Parti.s in the ¸tmane-pada, like are formed by suffixing the feminine termination ¹ to the masculine forms, like *bubudh¹na.* e.g. *bubudh¹na + ¹ = bubudh¹n¹.* Being ¹-k¹r¹nta, they are declined like the noun *Ram¹* (F.), etc.

The forms of the P. Perf. Participles, shown above, are generally found to be used in the scholarly classical epics, like the *Ki¹t¹rjun»yam, ˜i¶up¹lavadham, Nai¬adh»yacaritam,* and etc. Such forms can be understood from their usage in Sanskrit literature. The same applies to the forms of the nouns like, *do¬an/dos* (=hand), *dat* (=tooth), *ni¬* (=night), *pad* (=foot), *asÅj* (=blood), *m¹s* (=month), *hÅd* (=heart).

Now, read aloud the following verses and their explanations, trying to grasp their meanings:

¸nandit¹ras tv¹, dÅ¬v¹ pra¬¬¹ra¶ ¹vayoå ¶ivam / M¹taraå saha maithily¹ to¬¬¹ ca bharataå param //

(*He Hanuman)* *m¹taraå tv¹, dÅ¬v¹ ¹nandit¹raå = ¹nandi-¬yanti = ¹nandit¹å bhavi¬yanti / Maithily¹ = j¹naky¹ = s»tay¹, saha = samam, ¹vayoå = r¹ma-lak¬ma^aayoå, ¶iva, = kaly¹^aa, , pra¬¬¹raå =pra¶nayi¬yanti= prak¬yanti / Bharata¶ ca para, to¬¬¹ = santok¬yti = santu¬¬o bhavi¬yati /*

Gant¹raå param¹, pr»ti, paur¹å ¶rutv¹ vacas tava / Jñ¹tvaitat sammukh»na¶ ca samet¹ bharato dhruvam //

Paur¹å = n¹garika-jan¹å, tava vacaå = vacana, = v¹^ai, ¶rutv¹, param¹, = utkŬ¬¹, , pr»ti, = prasannat¹, , gant¹raå= gami¬yanti / Etat = ida, , vÅtt¹nta, = v¹rt¹, , jñ¹tv¹= viditv¹, bharataå ca druta, = ¶»ghra, , sammukh»naå= abhimukhaå san, dhruva, = ava¶ya, = a-sa, ¶aya, , samet¹ = sam-¹gami¶yati /

Gate tvayi path¹ 'nena vayam apy a, hit¹smahe / Labdh¹he 'ha, ¶ruti, pr¹pte bhØyo bhavati sammukhe //

Anena path¹ = m¹rge^aa, tvayi gate =y¹te sati = yad¹ tva gato bhavi¬yati tad¹ (= after you have gone), vayam = r¹m¹dayaå, api. a, hit¹smahe = gami¬y¹maå / BhØyaå = punar api, tvayi sammukhe= abhimukhe = yad¹ tvam asm¹ka, puraå (= before us), pr¹pte (= reached, arrived), aha, dhÅti, = dhairya, = santo¬a, , labdh¹he = lapsye (= will get) /

LESSON 21
Ekavi, ¶aå P¹-haå

The P. P. Perf. Parti. forms like *bubudhvas, jajñivas*, etc., being *sa-k¹r¹nta* masculine nouns, are declined like those of *vidvas*. When these forms are converted into feminine, they become *»-k¹r¹nta*. For instance, *jagmivas > jagmu¬* (by change of *s > ¬*) *+» = jagmu-»* / *tasthivas +» > tasthu¬+»= tasthu-»* / *nin»vas+» > ninyu¬+»= ninyu-»* / *¶u¶rØvas +» =¶u¶rØ¬+»=¶u¶rØ-»* / being *»-k¹r¹nta* their forms are declined like those of *nad»*. For instance: *jagmu-y¹å* / *tasthu¬»m* / *ninyu¶bhyaå* /*ninyu-»ᵃ¹m* / *su¶rØ-»¬u* / The forms of *bubudh¹na*, etc., being *a-k¹r¹nta*, are declined like the noun *r¹ma*.

Now, let us see the declension of these *sa-k¹r¹nta* nouns, *jagmivas* (M.) and *tasthu-»* (F.) by way of specimens:
jagmivas (M.) = 'one who had gone'

Case	Sing.	Du.	Pl.
1st. Nom.	jagmiv¹n	jagmiv¹, sau	jagmiv¹, saå
8th Voc.	jagmivan	jagmiv¹, sau	jagmiv¹, saå
2nd Acc.	jagmiv¹, sam	jagmiv¹, sau	jagmu-aå
3rd Instr.	jagmu¬¹	jagmivadbhy¹m	jagmivadbhiå
4th Dat.	jagmu¬e	jagmivadbhy¹m	jagmivadbhyaå
5th Abl.	jagmu¬aå	jagmivadbhy¹m	jagmivadbhyaå
6th Gen.	jagmu¬aå	jagmu¬oå	jagmu¬¹m
7th Loc.	jagmu¬i	jagmu¬oå	jagmivatsu

tasthu-» (F.) = 'one who was standing'

Case	Sing.	Du.	Pl.
1st. Nom.	tasthu¬»	tasthu¬yau	tasthu¬yaå
8th Voc.	tasthu¬i	tasthu¬yau	tasthu¬yaå
2nd Acc.	tasthu¬»m	tasthu¬yau	tasthu¬y»å
3rd Instr.	tasthu¬y¹	tasthu¬»bhy¹m	tasthu¬»bhiå
4th Dat.	tasthu¬yai	tasthu¬»bhy¹m	tasthu¬»bhyaå
5th Abl.	tasthu¬y¹å	tasthu¬»bhy¹m	tasthu¬ bhyaå
6th Gen.	tasthu¬y¹å	tasthu¬yoå	tasthu¬»ᵃ¹m
7th Loc.	tasthu¬y¹m	tasthu¬yoå	tasthu¬»¬u

Manas (N.) = 'mind'   *Tejas* (N.) ='light'

	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom. {	manaå	manas»	man¹, si	tejaå	tejas»	tejas¹, si
Voc. {	manaå	manas»	man¹, si	tejaå	tejas»	tejas¹, si
Acc. {	manaå	manas»	man¹, si	tejaå	tejas»	tejas¹, si

The forms of the other Cases and Numbers of both are similarly declined in accordance with the forms of *candramas* as given above.

Now, recite aloud the following verses:

Vidv¹n eva vij¹n¹ti vidvaj-jana-pari¶ramam /
Na hi vandhy¹ vij¹n¹ti gurv», prasava-vedan¹m //
Vidu¬¹, vadan¹d v¹caå sahas¹ y¹nti no bahiå /
Y¹t¹¶ cen na par¹ñcanti dvirad¹n¹, rad¹ iva //
   Satya, damo jñ¹nam ahi, sat¹ ca
   Vidvat-praᵃ¹ma, ca su¶lat¹ ca /
   Et¹ni yo dh¹rayat sa vidv¹n
   Na kevala, yo pa-hati sa vidv¹n //

Vocabulary: *Vidv¹n=paᵃditaå='vidy¹v¹n=*scholar, learned, wise.' *Gurv»m= ka-hin¹m= ka¬-amay»m =* 'heavy, difficult, painful.' *Vidu¬¹m= paᵃdit¹n¹m=vidy¹vat¹m=* 'of the scholars, of the learned men, of the wise ones.' *Y¹nti=gacchanti=*'go.' *Bahiå=* 'outside.' *Ced=* 'if at all.' *Par¹ñcanti=* 'go back, return.' *dviradaå= dvau radau yasya saå=gajaå=* 'the one having two tusks, elephant.' *Radaå=* 'tooth, tusk.' *Ahi,sat¹=ahi,s¹=* 'non-violence.'

In the above verses some of the forms of the *sa-k¹r¹nta* word *'vidvas'* have been used. All the forms of the word are as follows:
Vidvas (M.)

Case	Sing.	Du.	Pl.	Case	Sing.	Du.	Pl.
Nom.	vidv¹n	vidv¹, sau	vidv¹, saå	Dat.	vidu¬e	vidvadbhy¹m	vidvadbhyaå
Voc.	vidv¹n	vidv¹, sau	vidv¹, saå	Abl.	vidu¬aå	vidvadbhy¹m	vidvadbhyaå
Acc.	vidv¹, sam	vidv¹, sau	vidu¬aå	Gen.	vidu¬aå	vidu¬oå_	vidu¬¹m
Instr.	vidu¬¹	vidvadbhy¹m	vidvadbhiå	Loc.	vidu¬i	vidu¬oå	vidvatsu

In these forms, those of the Acc. Pl.(*vidu¬aå*), Abl.Sing. (*vidu¬aå*) and Gen. Sing.(*vidu¬aå*), are similar. Their contextual meaning has to be inferred from their use in the sentence concerned. Similar is the case with the similar forms of the Inst. Du., Dat. Du. Abl. Du., and the Gen. Du. as well as Loc. Du. in the declensions of almost all the nouns

in Sanskrit. The particular point to be noted is that in the case of the noun *vidvas* the sound *s* changes to ¬ in the Gen. and Loc. Du. and Gen. Pl.

In Sanskrit, sometimes we find the use of Past Perfect Participles also. For instance: *Svargam upeyu¬o v»r¹å vara*ᵃ*¹ya vara-m¹l¹-sahit¹å dev¹¡ gan¹å sam¹jagmu¬»r adr¹k¬uå /* Here, *upeyu¬aå=* ¹*gat¹å=* 'that had arrived, reached' / *sam¹jagmu¬»å =* *sam¹gat¹å =* 'that had arrived, reached' / *adr¹k¬uå= apa¶yan=* saw.

We know that in the Past Perfect Tense (*Li- lak¹ra*), the forms having the terminations '*-us*' in the Parasmai-pada, e.g. *bubudhuå, jajñuå, tasthuå,* etc., and those having '*-ire*' in the ˳tmane-pada, e.g., *mamire, dadire, remire,* etc., are used. In these forms we should note that the base is like *bubudh-, jajñ-, tasth-, mam-, dad-, rem-,* etc.

When the termination *vas* in the Parasmai-pada, and ¹*na* in the ˳tmane-pada, is applied to this *Li-* 3ʳᵈ Per. Pl. base of a verbal root, it becomes the P.P.Participle form of the root. And, in the case the root is *se-* or *ve-*, the additional *i* is affixed regularly or optionally, to the Parasmi-pada termination making it *ivas.* For instance, in the Parasmaipada: *budh – bubudh+vas= bubudhvas / jñ¹ - jig+i+vas= jajñivas / sth¹- tasth+i+vas = tasthivas / gai – jig+i+vas = jigivas / ji - jig+i+vas= jigivas / ni – nin»+vas= nin»vas / bh» - nin»+vas = nin»vas / bibhay¹cakÅ+vas= bibhay¹cakÅvas / nu - nunØ+vas= nunØvas / stu – tu¬-u+vas = tu¬-uvas / ¶ru - ¶u¶rØ+vas = ¶u¶rØvas / bhØ- = bubhØvas / kÅ – cakÅ+vas= cakÅvas / tÅ – tit»r +vas= tit»rvas / na¶ - ne¶+i+va¶= ne¶iva¶ / pac – pec+i+vas = pecivas /* Similarly, in the ˳tmane-pada, the termination ¹*na* is applied to the 3ᵈ Per. Pl. base of the root, we get the P.P. Perfect Participle. For instance: *budh – bubudh+* ¹*na = bubudh¹na / m¹ - mam+* ¹*na = mam¹na / d¹ - dad+* ¹*na = dad¹na / trai – tatr+* ¹*na = tatr¹*ᵃ*a / ci – cicy+* ¹*na= cicy¹na, ciky+* ¹*na= ciky¹na / adhi+i – adhi+jag+* ¹*na= adhijag¹na / stu – tu¬-uv+* ¹*na= tu¬-uv¹na / bhÅ – babhr¹*ᵃ*a =/ stÅ – tastar+* ¹*na= tastar¹*ᵃ*a / ram – rem+* ¹*na= rem¹*ᵃ*a /* In some of the latter forms the *n* is changed to ᵃ as per the rule of coalescence.

Now, Some forms of the very notable mas., fem., and neu. nouns ending in consonants (*hal-anta*) are given below by way of specimens, so that we can recognize the those of other similar ones:

Noun	Gndr.	N.Sg.	N. Pl.	Vc.Sg.	Ac. Pl.	Abl. Sg.	Gnt. Pl.	Lct.Sg.
pu, s	(M.)	*pum¹n*	*puma,*	*saå*	*puman*	*pu, saå*	*pu, saå*	*pu, s¹m*	*pu, si*
gir	(F.)	*g»å*	*giraå*	*g»å*	*giraå*	*giraå*	*gir¹m*	*giri*
ahan	(N.)	*ahaå*	*ah¹ni*	*ahar*	*ah¹ni*	*ahnaå*	*ahn¹m*	*ahni/ahani*
arvan	(N.)	*arv¹*	*arantaå*	*arvan*	*arvataå*	*arvataå*	*arvart¹m*	*arvati*
u¶anas	(P.)	*u¶an¹*	*u¶anasaå*	*u¶anan*	*u¶an*	*u¶an*	*u¶an*	*u¶an*
vi¶vav¹h	(P.)	*vi¶vav¹h*	*vi¶vav¹å*	*vi¶vav¹-*	*vi¶vauhaå*	*vi¶vauhaå*	*vi¶vauh¹m*	*vi¶vauhi*
up¹nah	(F.)	{*up¹nah*	*up¹nahaå*	{*up¹nat*	*up¹nahaå*	*up¹nahaå*	*up¹nah¹m*	*up¹nahi*
		{*up¹nad*		{*up¹nad*				
tur¹s¹h	(P.)	*tur¹¬-¹-*	*tur¹s¹haå*	*tur¹¬-¹-*	*tur¹s¹haå*	*turns¹haå*	*tur¹s¹h¹m*	*tur¹s¹hi*
mahat	(P.)	*mah¹n*	*mah¹ntaå*	*mahan*	*mahataå*	*mahataå*	*mahat¹m*	*mahati*
mahat	(N.)	*mahat*	*mah¹nti*	*mahat*	*mah¹nti*	*mahataå*	*mahat¹m*	*mahati*
mahat»	(F.)	*mahat»*	*mahatyaå*	*mahati*	*mahat»å*	*mahatty¹å*	*mahat»n¹m*	*mahaty¹m*
di¶	(F.)	*dik/dig*	*di¶aå*	*dik/dig*	*di¶aå*	*di¶aå*	*di¶¹m*	*di¶i*
v¹c	(F.)	*v¹c/v¹g*	*v¹caå*	*v¹k/v¹g*	*v¹caå*	*v¹caå*	*v¹c¹m*	*v¹ci*

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tills the earth with a plough.)/ (2) The word denoting time or path, for conveying the sense of success or fulfillment of an action, e.g., *M¹sena vy¹karaªam adh»tav¹n* (=He completed the study of Grammar in one month.)/ *Kro¶ena pustaka, pa-hitav¹n* (= He read the book by the mile.) / (3) The word denoting the assistant or helper of the Subject, when the indeclinable words *samam, saha, s¹kam, sahitam, s¹rdham* denoting the sense of 'with', 'along with', 'accompanied by' is used in a sentence, e.g., *Lak¬amaªaå s»t¹ ca r¹meªa sama,* or *saha* or *s¹ka,* or *sahita,* or *s¹rdha, vana, jagmatuå* (= Lak¬man and Sita went to forest with R¹m.)/ *Up¹dhy¹yaå ch¹traiå sama,* or *saha* or *s¹ka,* or *sahita,* or *s¹rdha, sn¹ti* (= The assistant teacher takes bath in company of the students.) (4) The words denoting physical handicap or defect, similarity or equality, reason or motive, e.g. *ak¬ª¹ k¹ªaå* (=blind in one eye) / *¶iras¹ khav¹-aå* (=bald in head) / *kar ªena badhiraå* (=deaf in the ear) / *p¹dena khañjaå* (=lame in one foot)/ *Duryodhano bh»mena tulyaå* or *samaå* or *sadÅ¶aå balav¹n n¹s»t* (= Duryodhan was not equally strong as Bhim) / *Pu ªyena dŬ-aå hariå* (=God was visualized by merit) / *Adhyayanena vasati* (=he stays for studying) / *Dhana, pari¶rameªa bhavati* (= Wealth is obtained by efforts)/ *Svareªa r¹mabhadram anuharati* (=He is akin to Rambhadra in point of voice)/ *Bilva-pu¬peªa rudra, yajate* (=He worships ˜iva with Bilva leaves).

Caturth» vibhakti (Dative Case): A noun, pronoun or an adjective is used in the Dative Case in the following syntactical situations in a sentence: (1) A thing to be given, or anybody with reference to whom something is done, e.g. *Daridr¹ya bhojana, dad¹ti* (=He offers food to a pauper.) / *Bhojan¹ya pa-hati* (He studies for food). (2) When the verbal root *ruc* (1 ¸.= to like) is used as a verb in a sentence, the word denoting the thing one likes, e.g. *B¹lak¹ya modak¹å rocante* (=A child likes the sweet balls.)/ *Rug ª¹ya puru¬¹ya bhojana, na rocate* (=A sick person does not like the food.) / (3) When the verbal root *dhÅ* (10 U. =to owe to) is used in a sentence, the word denoting the lender to whom one owes something, e.g. *Govindo r¹m¹ya lak¬a, dh¹rayati* (=Govind owes one lakh rupees to Ram). / (4) The person who is the target of anger, betrayal, envy or malice, when the forms of

abstract noun is a neuter one. For instance: *dÅ©ha+¬yañ > dÅ©ha+ya > d¹r©h+ya= d¹r©hya > d¹r©hyam* (N.) = firmness, strength. *madhura+¬yañ > madhura+ya >m¹dhur+ya=m¹dhurya =m¹dhryam* (N.)=sweetness.

Similarly, in the case of the qualitative nouns, e.g. *br¹hmaªa+¬yañ > br¹hmaªa+ya > br¹hmaª+ya= br¹hmaªya= br¹hmaªyam* (N.)=brahminhood. *cora-+¬yañ > cor-a+ya > caura+ya =cauryam* (N.)=theft. Likewise, from *dhØrta > dhaurtyam* (N.) =fraud, cheating; *nipuªa >naipuªyam* (N.)= skill; *alas > ¹lasyam* (N.)=idleness.

añ (=a) – In the *i-k¹r¹nta* nouns or adjectives, if the initial vowel be short, the *taddhita* termination –*añ* is suffixed to them to derive abstract nouns from them. When the termination is applied the initial short vowel in the noun is replaced by its *vÅddhi* equivalent, and the final vowel is dropped. For instance: *¶uci* (=pure)+*añ > ¶uci+a > ¶auc+a = ¶aucam* (N.)= purity. *Muni+añ > muni+a=maun+a = maunam* (N.)= silence, keeping quiet.

vati (=vat) – To express the sense of similarity of action, or a thing, the taddhita termination is suffixed to a noun or adjective to derive abstract nouns from them. No change occurs in the original word when this termination is applied to them. For instance: *br¹hmaªa+vati > br¹hmaªa+vat > br¹hmaªavat = br¹hmaªena tulaya*=like a Brahmin. *Br¹hmaªavat adh»te=br¹hmaªena tulayam adh»te = veda-p¹-ha, karoti* =studies, or recites, the Veda like a Brahmin. *Indrapratha+vati > indrapratha+vat > indraprathavat=* as in Indraprastha city (of gods). *Indraprathavat pray¹ge 'pi durgaå* (=a fort) *asti / Ramesha+vati > ramesha+vat= rameshavat =* like that of Ramesha. *Rameshvat hareshasya vastr¹ªi vartante /*

-kan (=ka) – This *taddhita* termination is suffixed to a noun or adjective to derive a noun expressing the sense that somebody or some or picture or form is mistaken for something else. For instance: a¶va+kan > a¶va+ka = a¶vaka=one whose form resembles that of a horse. putra+kan > putra+ka = putraka= some tree or bird or animal adopted as one's own son.

SamØh¹rthaka: The *taddhita* terminations *aª (=a)* and **tal** *(=t¹)* are suffixed to a noun to derive a noun expressing the sense of a collection or a multitude.

***-aᵃ* (=a)** – When this *taddhita* is applied to a noun denoting a bird or animal, the initial vowel of concerned noun is replaced by its *vůddhi* equivalent and the final one is elided, and a neuter noun is derived. For instance: *baka+aᵃ > b¹k +a=b¹ka= b¹kam=* a flock of cranes. Similarly, *k¹kam* (from *k¹ka*) = a flock of crows; *m¹yØram* (from *mayØra*) = a flock of peacocks; *k¹potam* (from *kapota*) = a flock of pigeons; *v¹rkam* (from *vůka*)= a horde of wolves.

***tal* (=t¹) –** When this *taddhita* termination is suffixed to a noun a noun denoting a noun or adjective, a fresh feminine one is derived expressing its collection or multitude. For instance: *gr¹ma+tal > gr¹ma+t¹ = gr¹mat¹* (F.). Similarly, (from *bandhu*) *bandhut¹* = a collection of relatives; (from *gaja*) *gajat¹* = a horde of elephants. (from *sah¹ya*) *sah¹yat¹* = a group of helpers.

***Sambandh¹rthaka* or *Vik¹r¹rthaka* –** The terminations *aᵃ* **(=a)**, *-hak* **(=ika)**, *añ*(=a), and *maya-* **(=maya)** are applied to derive a from a noun fresh noun expressing the sense of 'being related to' or 'belonging to'.

***-aᵃ* (=a) –** This *taddhita* termination is suffixed to derive a neuter noun denoting 'being related to' or 'belonging to'. When this termination is applied, the initial vowel of the concerned noun is replaced by its *vůddhi* equivalent, and its final vowel is elided. For instance: *deva+aᵃ > deva+a > daiv +a=daiva= daivam* (N.)= *devasya idam=* the one related to the gods, destiny; *gri¬ma+aᵃ > gri¬ma+a > grai¬m+a= grai¬ma= grai¬mam* (N.)= the one belonging to the Summer Season; *ni¶¹+aᵃ > ni¶¹+a > nai¶+a= nai¶a= nai¶am* (N.)= that which belongs to the night.

Some nouns derived by this termination denote the source, also. For instance, *rajat+aᵃ > r¹jata > r¹jatam* (N.)= made of silver; *suvarᵃa +aᵃ > sauvarᵃam* (N.)= made of gold. *mayØra+aᵃ >m¹yØraå=mayØrasya vik¹raå* =created from the peacock, or *mayØrasya avayavaå* =a limb of peacock. Similarly, from *marka-a > m¹rka-aå=marka-asya vik¹raå* = generated from a ape, or *marka-asya avayavaå*=a limb of an ape.

***--hak* (=ika) -** This *taddhita* termination is applied to derive the nouns denoting the sense of the source, i.e. 'being created from'. For instance: *prakůti+aᵃ >pr¹kůta= prakůteå vik¹raå* =created from the Nature, a source. *můttik¹+ aᵃ > m¹rttika* = one created from

in the Accusative Case, e.g. *Aha, tv¹, pa¶y¹mi* (=I see you.) / (2) When the forms of the following verbal roots are used with the prefixes *adhi, anu, upa, ¹*, the word denoting the location of the action denoted by the verbal root is put in the Accusative Case. For instance: *adhi+¶» (2 ¸.=*to lie down on) in *Candr¹p»©aå ¶il¹pa--am adhi¶i¶ye* (=Candrap»©a reclined down on a stone slab.)/ *adhi+sth¹* (1 P._=to sit on) in *Da¶arathaå gotrabido 'rdh¹sanam adhitasthau* (=Da¶aratha sat on the half seat of the throne of Indra) / *adhi+¹s* (2 ¸. = to sit on) in *BhØpatiå si, h¹sanam adhy¹ste* (= King sits on a lion-seat) / *adhi+vas* or *upa+vas* or *anu+vas* or *¹+vas* (1 P. = to reside in) in *Hariå vaikuᵃ-ham adhvasati* or *upavasati* or *anuvasati* or *¹vasati* (=Hari resides in Vaikuᵃ-ha)/ But, when the verbal root *vas* with the prefix *upa* is used in the sense of 'fasting', the word denoting the location is not put in is Accusative, as in, *upa+vas* (1 P. = to fast, go without food) in *Bharataå vane upacasati* (=Bharat keeps a fast in the forest.) / (3) With the indeclinable words, like *antar¹* (=in between) and *antareᵃa* (=about), the related words in the setence are put in the Accusative Case, as in *Antar¹ tv¹, m¹, hariå* (=God is between you and me)/ *R¹mam antareᵃa na kiñcit j¹n¹mi* (=I do not know anything about R¹m) /(4) When the sense of some action being done, or happens, continuously upto a particular time, or distance, the word denoting the time duration, or the path, is put in the Accusative Case. For instance, *Catv¹ri va¬¹ᵃi vedam adhijage* (=He studied Veda for four years.) / *Kro¶a, ku-il¹ nad»* (=The river is curved upto four miles.)/ (5) When there is no Object denoting the path, and the action has to be completed physically, the Object of the action is put in the Accusative Case. For instance, *Narapati-hita-kart¹ dve¬yat¹, y¹ti loke* (=A benefactor of a king is subjected to malignance in the world.)/ *Vinay¹d y¹ti p¹trat¹m* (=One becomes worthy due to modesty.)/

***TÅt»y¹ vibhakti* (Instrumental Case):** A noun pronoun or an adjective is used in the Instrumental Case in the following syntactical situations: (1) The word denoting instrument or means in a sentence of Active Voice, e.g., *Jñ¹n» ¹ntar-cak¬u-¹ pa¶yati* (=A wise man sees through the intuitive eye.) / *KÅ¬akaå halena bhØmi, kÅ¬ati* (= A farmer

LESSON 23
(*Trayo-vi, ¶aå P¹-haå*)

Now, let us acquaint ourselves with the Cases in detail:
In the Sanskrit language, when a sentence is formulated, there would be different words in various Cases and at least one verb. The subject or the verb of the sentence can remain implied, i.e., not expressed. The usages of the Cases are found be having the peculiarities of their own. They are noticed and collectively chalked down in the chapters known as *k¹raka* or the **vibhakty-artha**, **i.e.,** syntax*.*

Pratham¹ vibhakti **(Nominative Case):** (1) Generally, a noun, pronoun or an adjective is put in the following syntactical situations in a sentence: The Subject of the sentence, e.g., *R¹maå gacchati /*; or (2) the sense of a mere word (*pr¹tipadika*) to which the terminations have not yet been applied, e.g., *r¹maå*(=the word '*r¹ma*') ; or (3) it may indicate the gender (*li¡ga*), e.g., *ta-aå*(M.) *ta-»*(F.) *ta-am*(N.); or (4)the Number (*vacana*), e.g., ekaå (=one), dvau (=two), bahavaå (=three) ; or (5) the size (*parim¹ªa*), e,g, prastho vr»hiå (=a galloon of rice). (6) In the Passive construction the Nominative Case indicates the Object of the sentence, as for instance in '*R¹meªa r¹vaªo hataå*' (= R¹vaªa was killed by R¹ma.)

Sambodhana vibhakti **(Vocative Case):** The forms of words in this Case are quite similar to those of the Nominative Case, except in the Singular, which are very slightly different, e.g. *r¹maå* (Nom.) – *r¹ma* (Voc. = O! R¹ma), *ram¹* (Nom.) – *rame* (Voc. = O! Ram¹!), *nad»* (Nom.)- nadi (Voc. = O! River!), *vidv¹n* (Nom.) – *vidvan* (Voc. = O! Learned Man!). In the declension tables we have therefore, put the forms of Vocative just after those of the Nominative. This Case conveys the sense of addressing, calling, when we accentuate the word in high pitch to draw the attention of the person we address.

Dvit»y¹ vibhakti **(Accusative Case):** (1) Generally, a noun, pronoun or an adjective denoting the Object of the sentence is put

earth, e.g. an earthen pot. *hala+-hak> h¹likaå*=one related with the plough, a farmer. *s»ra+-hak > sairika* = one related with the plough, a farmer.

-añ (=a) - This *taddhita* termination is applied to the *u-k¹r¹nta* noun to derive a fresh noun denoting a limb. For instance: *devad¹ru+añ >daivad¹ravam* (N.)= *devad¹roå avayavaå* =a limb of the pine tree, or pine wood.

-maya- (=maya) – This This *taddhita* termination is applied, in the place of the termination *–aª*, to a noun to derive a fresh noun denoting the source, i.e. made from, and a part of it. For instance: *a¶man+maya- > a¶mamayam* (N.)= *a¶manaå vik¹raå*= made of stone, or *a¶manaå avayavaå*= a part of stone, stony. Similarly, *bhasmayam*= made from ashes; *suvarªamayam*= madeof gold, golden.

But, the termination *–aª* is applied, instead of-*maya-,* to the things devoting eatable or to be worn. For instance: *mudga+aª > maudgam*(N.)= prepared from moong pulse; *k¹rp¹sam*= made from cotton.

LESSON 22
(*Dv¹vi, ¶aå P¹-haå*)

Now, recite aloud the following verses along with their explanations:

NÅp¹ª¹, ca nar¹ª¹, ca kevala, tulyaya- mØrtit¹ /
¸dhikya, tu k¬am¹-dhairyam ¹¬¹-d¹na, par¹kramaå //

S¹m¹ny¹å nar¹å / Vi¶i¬-¹¶ ca nÅp¹å / tayoå mØrtiå b¹hya-svarØpa, tulyam eva bhavati / tulya-mØrteå bh¹vaå tulya-mØrtit¹ (=similarity of form or figure) / *Kin-tu s¹m¹nya-nar¹pek¬ay¹* (= in comparison to a common man) *nÅpe¬u* (= in the protectors of people, i.e., kings), *k¬am¹, ¹¶¹. d¹na, par¹kramaå ity-ete¬¹, guª¹n¹m ¹dhikya, dŶyate / ete guª¹s te¬u adhik¹å bhavanti / Adhikasya bh¹vaå ¹dhikyam* (=preponderance) /

Kitav¹ ya, pra¶a, santi ya, pra¶a, santi c¹raª¹å /
Ya, pra¶a, santi bandhakyaå sa p¹rtha puru¬¹dhamaå//

He p¹rtha! (O Yudhi¬-ira!, or Arjuna! or Bh»ma!) *Yasya puru¬asya kitav¹å* (= gamblers) = *¶a-h¹å*(=rogues) = *dhØrt¹å* (=cheaters), *pra¶a, s¹, kurvanti saå puru¶aå, puru¬e¬u adhamaå bhavati / Yasya puru¬asya, c¹raª¹å =bandi-jan¹å* (=bards, panegyrists) *pra¶a, s¹, kurvanti saå puru¶aå adhamaå bhavati / Yasya puru¬asya, bandhakyaå=ve¹y¹å =gaªik¹å* (=harlots, courtesans, prostitutes), *pra¶a, s¹, kurvanti saå puru¶aå adhamaå bhavati /*

Alpecchur dhrutim¹n pr¹jña¶ cch¹yev¹nugataå sad¹ /
¸di¬-o na vikalpeta sa r¹ja-vasati, vaset //

Yo janaå alpecchuå (=having few wants) *bhavati saå r¹ja-vasati,* (=in the residence of a king, in royal palace) *vaset* (=may stay) *sevaka-rØpeªa* (=as a servant) / *T¹dŶaå puru¬aå r¹ja-sev¹, d»rgha-k¹la-paryanta, kartu, ¶aknoti* (= is able to serve a king for a long time) / *bahvecchu, jana,* (=the person entertaining many desires), *r¹j¹ sev¹y¹å* (=from the service) *ni¬k¹sayati* (=dismisses, lays off) / *Eva, saphala, r¹ja-sevaka, bhavitum* (=for becoming) *puru¬eªa dhÅtimat¹* (=possessing fortitude), *prajñ¹vat¹* (=very intelligent, shrewd), *sad¹ anugatena* (=following, going behind), *bh¹vya,   = bhavan»ya,   = bhavita- vyam* (=should become). *Api ca* (=moreover) *yad¹ r¹j¹ kim-*

The following compounds are rather irregular or exceptional ones: *a¶vaå ca va©av¹ ca = a¶va-va©avau* (=horse and mare), *ahaå ca r¹triå ca = ahor¹trau* (= day and night), *dyauå ca pÅthv» ca = dy¹v¹-pÅthivyau= divas-pÅthivyau= rodasyau = rodas»* (= heaven and earth), *j¹y¹ ca patiå ca =jampat»* or *dampat»* or *j¹y¹-pati* (=couple).*m¹t¹ ca pit¹ ca= m¹t¹-pitarau = m¹tar-pitarau* (= mother and father), *str» ca pum¹n ca str»-pu, sau* (=woman and man, i.e., man and woman), *nakta, ca diva, ca = nakta, -divam* (=night and day, i.e., day and night), *ahani ca div¹ ca = ahar-divam* (=day by day), *ahani ca ni¶¹y¹, ca = ahar-ni¶am* (= by day and night).

he mere coalescence the individual stray words retain their Case termina-tions, and come together independently. They do not have any mutual relation from the viewpoint of a coherent meaning. This is the difference between the coalesced words and the compounded words.

Dvandva-sam¹sa: It is of three types, viz., the *itaretara-dvandva*, the *sam¹h¹ra-dvandva*, and the *eka-¶e¬a-devandva*.

(1) The **itaretara-dvandva-sam¹sa** being an *ubhaya-pada-pradh¹na* one, the word compounded in it possess equal importance, and each of the compounded words bears individual sense. Consequently, the termination at the end of the compound is in dual if only two words combine, and in plural if more than two words combine to form a compound. Thus, the compounds like *r¹ma-kÅ¬ªau (= ramaå ca kÅ¬ªaå ca), str»-puru¬au (=str» ca puru¬a ca)*, and similarly *guru-¶i¬yau, s»t¹-r¹mau, m¹t¹-pitarau, pit¹-putrau, kukku-a-mayØryau. nad»-nada-palval¹ni, r¹ma-lak¬maªa-bharata-¶atrughn¹å*, are instances of the *itaretara-dvandva-sam¹sa.*

(2) In the **sam¹h¹ra-dvandva-sam¹sa**, the individual sense of the combining words do not bear independent importance, but their combined total (ṣam¹h¹ra) sense becomes prominent. For instance: *vadhØ-varam (=vadhuå ca varaå ca tayoå sam¹h¹raå = a group of wife and husband), p¹ªi-p¹dam (=p¹ª» ca p¹dau ca, te¬¹, sam¹h¹raå =a group of two hands and two feet), ahi-nakulam (=ahiå ca nakulaå ca tayoå sam¹h¹raå = the group of a serpent and a mungoose, implying the sense of natural mutual enmity), ¹h¹ra-nidr¹-bhaya-maithunam (= ¹h¹raå ca nidr¹ ca bhaya, ca maithuna, ca, te¬¹, sam¹h¹raå= the group of food, sleep, fear and sexual intercourse).* Similarly, *v¹k-tvacam (= group of speech and skin), chatrop¹naham (=a group of umbrella and shoes), v¹k ca manaå ca v¹j -manas» (= a group of speech and mind), ak¬iªª ca bhruvau ca = ak¬i-bhruvam,* are also instances of the *iteretara-dvandva-sam¹sa.*

(3) In the **eka-¶e¬a-dvandva-sam¹sa,** two or more words of masculine, feminine or neuter gender combine together into a compound, but only one (*eka*) of them survives (¶e¬a), while the rest of them are dropped in the compound. For instance, *r¹maå ca r¹m¹ ca= ramau, m¹t¹ ca pit¹ ca =-pitarau (=parents), ha, saå ca ha, s» ca = ha, sau(=swans.*

api ¹di¶ati = ¹jñ¹, dad¹ti (= orders, commands) tad¹, kury¹, na v¹ kury¹m iti vikalpa, (=putting up excuses) *= may¹ etat kartum na p¹ryate* (=indicating optional inability that it may or may not be done) *na kury¹t / eva,* (=thus) *na kad¹pi vadet / R¹ja-sevakasya s¹phaly¹ya ete guª¹å atra dar¶it¹å* (=have been shown) /

Upakart¹ 'dhik¹rasthaå sv¹par¹dha, na manyate / Upak¹ra, dhvaj»kÅtya sarvan-ev¹valumpati //

Ya upak¹ra, karoti sa upak¹r»= upakart¹ (=one who obliges, helps, favors), *yo 'dhik¹re ti¬-hati so 'dhik¹rasthaå* (=one who holds authority, an officer holding superior position), *saå upakart¹ puru¬aå yadi adhik¹rasthaå vartate tad¹ savasya apar¹dha, na manyate / yady api tena apar¹dhakÅtya, kÅta, bhavet* (=although he has committed an offence even then) *tath¹ 'pi sv¹tm¹nam apar¹dhina, na manyate, apar¹dhi-rØpeªa svasya sv»k¹ra, na karoti* (= does not believe, or accept, himself to have become an offender or guilty). *Api ca*(= moreover), *upak¹ra, dhvaj»kÅtya dhvajavad unnata, , sarve¬, kÅte sukhena dra¬-u, sulabha, yath¹ sy¹t tath¹ kÅtv¹* (=having raised up like a flag so as to be noticeable by all), *upakÅtasya janasya* (= of the one obliged) *tasya sarvam eva dhana, , svam¹na, , ya¶aå* (= all of his wealth, self-respect and fame), *avalumpati* (snatches, robs away).

Artha-n¹¶a, manas-t¹pa, gÅhe du¶carit¹ni ca / Vañcana, c¹pam¹na, ca matim¹n na prak¹¶ayet //

Yo janaå matim¹n=buddhi¶¹l» (=intelligent, wise) *asti tena praka-ana, na kartavya = svasya arthasya n¹¶aå* (= loss of money, or one's desired objective) *praka-o na kartavyaå* (=should not expose, make open) / *Tena svasya manas-t¹paå* (=mental worry, pain) *na praka-an»tam / Tena svasya gÅhe j¹ta, du¶carita, du¬-am ¹caraªa,* (= misbehaviour, evil act) *na prak¹¶an»yam / Tena anyena kÅta, svasya apam¹na, ca na prak¹¶yam /*

Now, **compare the following sentences:**
*B¹laå adhyayana, **kartum icchati** /*
B¹laå adhyayana, cik»r¬ti /
*R¹maå vana, **gantum icchati** /*
*R¹maå vana, **jigami¬ati** /*

In each of these two sets of sentences the predicates in the first ones seek to express a desire by using an infinitive and a verb. In the second ones, the verb itself expresses the desire. Such verbal usage in which the verb itself expresses a desire is known as Desiderative usage. P¹ªini uses the term *san* for the termination applied for making the verb desiderative, and calls such a desiderative verb *sann-anta* (=*san*+*anta*), i.e the one to which the termination *san* has been suffixed. The process of forming such desiderative usages is known as the *Sannanta-prakriy¹*.

In order to convert a verbal root to the Desiderative base we have to work out three procedures: (1) The root is reduplicated; (2) The termination *san* (=¬*a*) is affixed before applying those of Tenses and Moods, e.g. *kÅ* > *cikir* > *cikir* +¬*a*= *cikir-a*, *gam* > *jigam*+*sa* >*jigami¬a* /, (3) After the formation of the *sannanta* base, the terminations of Tenses and Moods can be applied and the intended verbal form may be obtained, for instance, as follows.

kÅ – *cak»ratio* (=wants to do), *acik»r¬at* (=wanted to do), *cak»r¬ate* (=let him want to do), *cak»r¬¹*, *cak¹ra* (=had wanted to do), *cak»r¬it¹*/*cik»r¬-i¬yati* (=will want to do), *acik»r¬-i-yat* (=would have wanted), *cak»r¬y¹t* (=may want to do), *cak»r¬yat* (=one wanting to do), *cak»ri¬ita* (=that which is wanted to be done), *cak»ri¬ita* (=fit to be wanted to do), *cik»r¬itum* (=in order to want to do).

The *sannanta* word expresses the sense that a particular person wants to do something or a particular action is going to be done immediately. For instance, *kØla, pipati¬ati* (=the bank is about to collapse).

By suffixing the termination ¹ to the desiderative base of a verbal root, we get an desiderative abstract noun, e.g., *muc* > *mumuc*+ ¬*a*+ ¹= *mumuk*+¬*a*+ ¹=*mumuk¬¹* (=desire to be liberated)/ ji*jñ¹*+*sa*+ ¹= *jijñ¹s¹* (=desire to know) / *¶rØ* > *¶u ¬rØ* +¬*a*+ ¹=*¶u¶rØ¬¹* (=desire to serve) /

By suffixing the termination *u* to the desiderative base of a verbal root, we get a desiderative agent noun, e.g., *muc* > *mu muc* +¬*a*+*u*=*mumuk*+¬+*u*=*mumuk¬u* (=one desiring to be liberated), *cik»r¬u*=one desiring to do, *¶u¶rØ¬u*=one desiring to serve.

yogya, kim-api vastu eva n¹sti, atah eva vyayasya abh¹vo vartate / Aha, pØrªa-rØpeªa nirdhano 'smi ity-arthaå / Ataå, he r¹jan ! mahya, bhØmi-d¹na, dehi, yena mama, me patny¹å ity-¹vayoå dampatyoå j»van¹rtha, dh¹nya, , mama dvayor gavo¶ ca j»van¹rtha, gh¹sa, sulabha, bhaved iti bh¹v¹rthaå /

Asmin ¶loke sam¹sasya mukhy¹n¹, prak¹r¹ª¹, n¹m¹ni k¹vya-vaicitryam ¹¶ritya kavin¹ gumphit¹ni / Tad-yath - dvandva-sam¹saåubhaya-pada-pradh¹naå, dvigu-sam¹saå sa¡ khy¹-pØrvaå, avyayi-bh¹va-sam¹saå pØrva-pada-pradh¹naå, tat-puru¬a-sam¹saå uttara-pada-pradh¹naå, karma-dh¹raya-sam¹sa upam¹m¹na-pØvapado v¹ upam¹m¹nottara-pado v¹ vi¶e¬aªaobhaya-pado v¹, bahuvr»hi-sam¹sa¶ ca anya-pada-pradh¹naå / Eva, sa, k¬ep¹t sam¹saå ¬o©h¹ ¬a--prak¹rakaå (=of six types) *bhavati /*

In the above verse we saw the names of all the six types of Sanskrit compound skillfully mentioned in a beautiful poetical context of an interesting story.

Now let us, acquaint ourselves with these types of the Sanskrit compounds, serially:

When in Sanskrit a word combines with other words to form a *sam¹sa*, the combining words remain in their original *pr¹tipadika*, i.e., the non-declined form bereft of any terminations. For instance: *¶a¶in*+*mukha, r¹jan*+*puru¬a*, etc. Pronouns, too, remain so, e.g., *tat*+*sukh, ahan* > *ahas* > *ahar_ni¶a*. But, *asmad* > *mat* and *yu¬mat* > *tvat* in singular, e.g., *mama*+*putra* > *mat*+*putraå* > *mat-putraå, tava*+*pustakam* > *tvat*+*pustakam* > *tvat-pustakam*. The terminations (*pratyaya*) of the combining words (*pada*) are dropped, and the words are mutually coalesced when warranted. After the two words have combined, the compounded word (*sam¹sa*) is regarded as only one *pada*. Two or more such *s¹m¹sika-padas* can combine to form another bigger compound. The Case Termination is then suffixed to the whole compound. The type of the resulting compound depends upon the intention of the speaker to express a particular sense. The compound is not formed by merely coalescing the words, because in

subsidiary, because here, the propriety (*yath¹*) is more important than time (*k¹la*). Hence, being **pØrva-pada-pradh¹na**, this compound is called the **avyay»bh¹va-sam¹sa.**

In the compound word *antarhita-dharm¹ª¹m = antarhitaå dharma ye¬¹, te, te¬¹m* (= of the ones whose sense of duty has been suppressed), consists of two *padas*, of which the former (*pØrva*) denoting 'being suppressed', and the latter (*uttara*) denoting the 'sense of duty' (*dharma*). But, both of them are subsidiary, because the compound denotes a person indicated by the two words, and is other (*anya*) than these two, and is the principal one. Hence, being anya**-pada-pradh¹na,** it is a **bahuvr»hi-sam¹sa.**

In the compound word *spar¶a-do¬¹t = spar¶asya do¬eªa* (=due to the pollution of touch), of the two words *spar¶a* and *do¬a*, the former (*pØrva*) is subsidiary while the latter (*uttara*) is prominent because touch is but a type of pollution. Hence, being an **uttara-pada-pradh¹na**, it is called the **tatpuru¬a-sam¹sa.** And, since the relation between the two words is of relation expressed by the Genitive Case as is clear in its *vigraha*, this compound is a *¬a¬-h»-tatpuru¬a* type.

Now, recite aloud the following verse and its explanation, trying to grasp its sense:

> **Dvando dvigur api c¹ham mad-gehe nityam avyay»bh¹vaå /**
> **Tat puru¬a karma dh¹raya yen¹ha,   sy¹m bahuvr»hi //**

Paª¹©it¹å pr¹yo (=generally) *nirdhan¹å santi / Et¹dŶaå ka¶cid vidv¹n kasyacid r¹jño r¹ja-sabh¹y¹, jag¹ma / Tatra ca r¹ja-samak¬a, svasy¹kiñcanat¹, varªayitu, ¶lokam ima, jagau / He puru¬a ! he r¹jan ! karma bhØmi-d¹n¹n¹tmaka, dh¹raya a¡ g»kuru / Mahya, k¹cid bhØmiå d¹na-rØpeªa dehi, yena pariª¹ma-rØpeªa, aha, bahuvr»hiå prabhØta-dh¹nya-yuktaå* (=one having profuse rice grains), *sy¹, bhaveyam / Adhun¹ tu k»dŶo 'ham ? Dvandvaå str»-puru¬a-rØpa-vyakti-dvay¹tmakaå bhav¹mi / Mama ku-umbe aha, patir mama ca patn» ity eva, dv¹v eva bhav¹vaå ity-arthaå / Punaå k»dŶaå ? Dviguå dvau g¹vau yasya saå, t¹dŶaå / Mama sam»pe dvau dhenØr api staå / Tath¹ 'pi mama gÅhe 'nyat ki, vartate ? Nityam avyay»-bh¹vo vartate / Bh¹vaå astitvam / Vyayaå arthasya* (=of things, money) *apa-gamaå* (=going away, being spent up) */ Na vyayaå a-vyayaå / A-vyayasya-bh¹vaå = vyayasya a-bh¹vaå = a-vayy»-bh¹vaå* (=lack of being spent out) */ Mama gÅhe vyaya-*

Various desiderative forms of some verbal roots, given below by way of specimen, should be noted:

grah (9 U. = to catch, seize, hold, accept - *gÅhª¹ti - gÅhªªte*) - *jighÅk¬ati - jighÅk¬ate / jighÅk¬¹ / jighÅk¬uå /*

bhØ (1 P. = to be, become – *bhavati*) – *bubhج¬ati / bubhج¬¹ / bubhØ¬uå /*

rud (2 P. = to cry, weep - *roditi - rudati*) – *rurudi¬ati / rurudi¬¹ / rurudi¬uå /*

n» (1 U.= to carry, take away – *nayati – nayate*) *nin»¬at - nin»¬ate / nin»¬¹ / nin»¬uå /*

muc (6 U. = to leave off, give up, desert – *muñcati – muñcate*) – *mumuk¬ati / mumuk¬¹ / mumuk¬uå /*

svap (2 P. = to sleep - *svapiti*) – *su¬upsati / su¬ups¹ / su¬upsuå /*

labh (1 ¸. = to get, obtain, acquire – *labhate*) – *lipsate / lips¹ / lipsuå /*

han (2P.= to kill, hit - *hanti*) – *jigh¹, sati / jigh¹, s¹ / jigh¹, suå /*

jñ¹ (9 U.=to know– *j¹n¹ti– j¹n»te*) – *jijñ¹sati - jijñ¹s¹ / jijñ¹suå /*

vac (2 P. = to speak, utter -*vakti*)– *vivak¬ati /vivak¬¹ / vivak¬uå /*

stu (2 U. = to praise, pray, eulogize – *stauti – stav»ti*) *tu¬-Ø¬ati – tu¬-Ø¬¹ / tu¬-Ø¬uå /*

¹+rabh (1 ¸. = to start, commence - *¹rabhate*) *¹ripsate / ¹rips¹ / ¹ripsuå /*

ad (2 P. = to eat - *atti*) – *jightsati / jights¹ / jightsuå /*

dambh (10 U. = to to inspire, send – *dambhayati - dambhayate*) – *dhªpsati - didambhi¬ati / dhªpsate - didambhi¬ate / dhips¹ - didambhi¬¹ / dhipsuå - didambhi¬uå /*

tan (8U.= to spread – *tanoti – tanute*) – *tit¹, sati - tit¹, sate / titani¬ati - titani¬ate / titani¬¹ / titani¬uå /*

pat (1 P.to fall, fly - *patati*) *pitsati –pipati¬ati / pipati¬¹ pipati¬uå/*

jñap (10 U. = to to know, inform, convey, be pleased – *jñ¹payati - jñ¹payate*) – *jñªpsati – jñªpsate / jijñapayi¬ati – jijña-payi¬ate / jijñapayi¬¹ / jijñapayi¬uå /*

prati + i (2 P. = to know, experience – *pratiyati*) – *prati¬i¬ati / prati¬i¬¹ /prati¬i¬uå /*

bhid (7 U. = to break, pierce – *bhinatti – bhinte*) – *bibhitsati / bibhits¹ / bibhitsuå /*

tÅ (1 P. = swim, float, surmount, cross over - *tarati*) – *tit»r¬ti / tit»r¬ti /*

titari¬ati / titari¬¹   titari¬uå /

¶rØ (5 P. = to hear, listen, serve – *¶Åªoti*) - *¶u¶rØ¬ate / ¶u¶rØ¬¹ /*
        ¶u¶rØ¬uå

hve (1 U.= to call, invite – *hvayati – hvayate*) – *juhجati / juhج¹ /*
        juhجuå /

adhi+i (2 ¸. to know, study – *adh»te - adhigacchati*) – *adhijig¹, -*
        sate / adhijig¹, s¹ / adhijig¹, suå /

Now, read aloud the following sentences, trying to understand their meanings:

Yad¹ vai (=indeed) *de¶a-nagara-nigama-janapad¹n¹, pradh¹n¹å* (=ministers, leaders) *dharman ulla¡ghya* (= having transgressed) *adharmeªa praj¹, pravartayanti* (= prompt, activate) *tad¹ tad-¹¶ritop¹¶rit¹å* (=their dependents and lower cadres) *paura-j¹napad¹å* (= citizens and town-dwellers) *vyavah¹ropaj»vina¶* (= traders and craftsmen) *ca tam adhar- mam abhivardhayanti* (= promote, increase) */ Tataå so 'dharmaå prasabha,* (= forcibly) *dharmam antardhatte* (=suppresses) */ Tatas te 'ntarhita-dharmiªo* (= the ones whose sense of duty has been suppressed) *devat¹bhir api tyajyante / Te¬¹m antarhita-dharm¹ª¹m adharma-pradh¹n¹n¹m* (= of the ones in whom the lack of the sense of duty is prominent) *apakr¹nmta-devat¹n¹m* (= of the ones whom the gods have deserted) *Åtavaå vy¹p¹dyante* (=are severed) */ Tena yath¹-k¹la, devo na var¬ati, vikÅta, v¹ var¬ati / V¹t¹ na samyag abhiv¹nti / K¬itiå* (=the earth, land) *v¹padyate* (=is spoiled), *salil¹ni upa¶u¬yanti* (= dry up) *oªadhayaå* (=plants, shrubs) *svabh¹va, parih¹ya* (=having left) *¹padyante* (= aquire) *vikÅtim* (=perversion) */ tata* (=then, consequently) *spar¶¹- bhyavah¹rya-do¬eªa* (= due to the pollution of touch and food) *uddhva, sante* (= are uprooted, destroyed) *janapad¹å /*

Asmin paricchede carak¹c¹ryeªa caraka-sa, hit¹y¹m etad dar¶ita, yad adharmasya pr¹baly¹t v¹t¹vara¬e dos¹å pr¹durbhavanti, tena ca k¹raªena de¶aå praj¹¶ ca vin¹¶am ¹pnuvanti /

Just as there is a custom in English language, to use in a sentence a compound consisting of two or three words combined, e.g., 'match-box' , 'house-wife', and etc., similarly, in the ancient Vedic

Sanskrit literature, too, the usage of compounds consisting of not more than three two or three words is to be found. But in the classical Sanskrit, we find compounds consisting of three and many more words, especially in the works of poets like Bh¹ravi, M¹gha, ˉr»-har¬a, and others. And, in the Prose Romances, like the *K¹dambar»* of B¹ªabha--a, the *Tilakamañjar»* of dhanap¹la, and in the ChampØ-k¹vyas we find very long compounds extending to several printed lines. This is the peculiarity of the Sanskrit language, and to grasp the meaning contained in such compound constructions, we need a thorough mastery in the structural process of the compounds.

According to the P¹ªinian system, a word like noun, pronoun or adjective, formed by declining it in various Cases through the *sup-pratyaya*s is called the **sub-anta**, while a verb formed by conjugating the verbal root in various Tenses and Moods through the *ti¡-pratyaya*s are called the **ti¡-anta**; and both are called by the common term **pada**.

The basic P¹ªinian principle for combining the *pada*s into a compound is that they should be mutually related (*sam-artha*); and such a compound id called a '*sam¹sa*'. The process of separating the *pada*s combined into a *sam¹sa* is called **vigraha.**

In the paragraph given above we find the words like *de¶a-nigama-jana-pad¹n¹m, paura-j¹napad¹å, vyavah¹ropaj»vinaå, antarhita-dhrm¹ª¹m, spar¶¹bhyavah¹rado¬¹t.* Each of them is a compound word (*s¹m¹sika-pada*). In these compounds, the *pada*s combined are mutually related. For instance, *de¶åa ca nagara, ca nigamaå ca janapadaå ca = de¶åa-nagara-nigama-janapad¹å, te¬¹m = de¶åa-nagara-nigama-janapad¹n¹m* (= of the country, city, town and village). In this compound all the *pada*s have equal status; none of them is subsidiary to another. Hence, this compound is **ubhaya-pada-pradh¹na**, rather *sarva-pada-pradh¹na*, which is technically called a **dvandva-sam¹sa.**

The compound word *yath¹-k¹lam= k¹lam anatikramya, =* without transgressing, i.e., in accordance with, i.e., at proper, time. In this *sam¹sa* there are two *pada*s, out of which the former (*pØrva*) one, *yath¹* is principal (*pradh¹na*), while the latter *k¹la* is

Compounds: *Ik¬u-rasa-siktaå = ik¬oå rasaå ik¬u-rasaå*(=sugarcane juice), *tena siktaå* (=sprinkled by it)/ *Dugdha-dhataå=dugdhena dhautaå* (=washed with milk) / *Su-pu¬-aå = sitara, pu¬-aå* (=tended very well) / *A¶va-l»l¹m = a¶vasya l»l¹, t¹m* (=the conduct of a horse) / *Gaja-s¹myam =gajena s¹myam=hastin¹ tulyat¹, t¹m* (=comparison with an elephant)/ *Ga¡ ga-jale =ga¡ g¹yaå jala, , tasmin* (=in the water of the river Ganges) / *svacch-cittaå =svaccha, cittaå yaya saå* (=one whose mind is clean, clean-hearted)/ *Su-dhautam= su¬-h yath¹ sy¹t tath¹ dhautam* (=washed very well) / *Sur¹-bh¹�©am =sur¹y¹å bh¹�©am* (=a vessel of wine)/ *Dur-janaå = du¬-aå janaå* (=an evil person)/ *Su-janaå =su¬-hu janaå* (=a good man)/

Vocabulary: *nimbaå* =a Neem tree / *k¹kaå* = a crow / *kharaå* = a donkey, ass / *a¶vaå*=a horse / *mayØraå* = a peacock / *gajaå*=an elephant / *m¹rj¹raå*=a cat / *sur¹* = wine, liquor /

Verbal Forms: *Ha, s¹yate = ha, sa iva ¹carati* (=behaves like a swan) / *Dr¹k¬¹yate =dr¹k¬¹ iva ¹catati* (=acts like the grape) / These are the verbal derivatives derived from the nouns *ha, sa* and *dr¹k¬¹*, conjugated in the ¸*tmane-pada* 3rd Per. Sing. Such verbal derivatives are always conjugated in this way.

Atmano mukha-do¬eᵃa badhyante ¶uka-s¹rik¹å /

Bak¹s tatra na badhyante mauna, sarv¹rtha-s¹dhanam //

¯uk¹s ca s¹rik¹¶ ca ¹tmano mukha-do¬eᵃa (=due to thefault of their mouths) *pañjare¬u*(= in the cages) *badhyante* (=are confined)/ *Manu¬yasya v¹cam iva v¹cam* (=speech) *ucc¹ray itu,* (=to utter)

the verbal roots *kÅdh* (4 P.= to be angry), *druh* (4 P. =to betray), *»r¬* (4 P. =to envy), and *AsØy* (6 P. = to malign) are used in the sentence, e.g., *Sv¹m» bhÅty¹ya* (=towards the servant) *krudhyati* (=is angry) / *¯a-haå* (= a Rogue) *sarvebhyo* (=towards all) *druhyati* (betrays) / *Duryodhanå bh»m¹ya* (=towards Bhim) *»r¬yati* (=envies) / *Khal¹å sajjanebhaå* (=towards good men) *asØyanti* (=maligns). But, when these verbal roots are used with the prefixes, their target words are put in the Accusative Case, e.g.. *Pit¹ putra,* (=to the son) *sa, krudhyati* / (5) The person to whom the action is intended, when the verbal roots *¹+¶Å* (5 P. = to pledge) and *prati+¶Å* (5 P.= to promise) are used in the sentence, e.g. *KÅ¬ᵃo vipr¹ya g¹, a¶Åᵃoti* (=pledges to give) – *prati¶Åᵃoti* (==promises to give) / (6) When an abstract noun is used in the sense of infinitive (*tum-anta*) is used, e.g., *y¹g¹ya* (=ya¬-um=for performing a sacrifice) *y¹ti* / *¯ayan¹ya* (=sayitum=to sleep) *icchati* / *Utth¹n¹ya* (=utth¹tum=to get up) *yatate* / (7) When the verbal root *spÅh* (10 P. = to like, long, covet) or a similar one, the thing that is liked, or for whom the action is intended, e.g., *B¹l¹ pu¬p¹ya spÅhayati*(= A girl has a liking for flowers) / *Dhan¹ya yatate* (=He endeavors for money)/ *¯i¶uå modak¹ya roditi* (=The child cries for a sweet ball)/ *¸bharaᵃ¹ya suvarᵃam* (=Gold for ornaments)/ *Phalebhyaå*(=phal¹ni ¹netum=to bring fruits) *y¹ti*/ (8) When the indeclinable words *namaå, svasti, sv¹h¹, svadh¹, va¬a-, alam* and *manyᵉ* and the roots *r¹dh* or *»k¬* are used, the one to whom the sense of, or the action denoted by, the word is directed, e.g. *NÅsi, h¹ya* (=nÅsi, ham anukulayitum =to render Nrisimha favorable) *namaå* / *Tasmai ¶r»-gurave namaå* (= Salutation to the honorable preceptor) / *Svasti bhavate* (= Wish you well) / *Agnaye sv¹h¹* (= Offering to the Fire-god) / Similarly, *PitÅbhyaå svadh¹* (= Water-offering to the Manes) / *Indr¹ya va¬a-* (=Sacrificial offering to Indra)/ *Daityebhyo* (for the demons) *ala,* (is a match) *hariå*(= Lord Vi¬ᵃu) / *Tv¹, tÅᵃ¹ya* or *tÅᵃa, manye* (=I consider you a straw)/ *Gargaå kÅ¬ᵃ¹ya r¹dhyati* or *»k¬ate* (=asks about the well-being).

Now, let us treat the next type of Sanskrit compounds:

Avyay»bh¹va-sam¹sa: In this type of the compound the first member is generally some prefix or an indeclinable, and the second one is some noun. The two or more words making such a compound

are the always used as an indeclinable in the Neuter Gender and Singular Number, consequently, it is called an *avayay»bh¹va* compound. While explaining the compound by its *vigraha,* the expression '*yath¹ sy¹t tath¹*' is used. Thus, for instance, *prati+dinam = pratidinam = dine dine yath¹ sy¹t tath¹* (= everyday) / Similarly, *pratidivasam, pratyaham /*

In the formation of this compound, if there is a final long vowel in the second or the last member, it is shortened, e.g.*upa+god¹=upagodam= god¹y¹å sam»pe yath¹ sy¹ tath¹* (=in the vicinity of the river God¹var») / *adhi+str»=adhistri = str»å adhikÅtya* (=with regard to, or about, women) /; if there is final *e* or *ai*, and *o* or *au* it is replaced by *i*, or by *u*, respectively, e.g., *upa+go = upagu = goå samipa, yath¹ sy¹ tath¹* (=nearby the cow) ; if there is a final consonant an *a* is added to it, e.g., *adhi+¹tman=adhy¹mam=¹tmani iti* (=pertaining to the soul)/ *upa+s»m¹=upas»mam=s»m¹m sam»pe yath¹ sy¹ tath¹* (= near the border) / *anu+pathin=patham anusÅtya yath¹ sy¹ tath¹* (=in accordance with the path)/ similarly, *upasaradam, sumanasam, pratidivam, upadi¶am,*; if the second member is *nad»* or *giri,* the final vowel is replaced by *a*, e.g., *upa+nad»=upanadam* or *upanadi = nady¹å sam»pe yath¹ sy¹ tath¹* (=nearby the river)/ Similarly, *adhigirim* or *adhigiri = gireå upari yath¹ sy¹ tath¹* (=on the mountain) / *Pratyak¬am = samak¬am = ak¬ªoå agre yath¹ sy¹ tath¹ = ak¬ªoå sam»pam yath¹ sy¹ tath¹* (=in front of, or near, the eyes)/ *anuvi¬ªu =vi¬ªoå pa¶c¹t yath¹ sy¹ tath¹* (=following, or behind, Vishnu)/ *yath¹¶akti = ¶aktim an-atikramya yath¹ sy¹ tath¹* (=in accordance with ones strength) / *anurØpam=rØpasya yogya, yath¹ sy¹ tath¹* (=befitting the beauty, in accordance with the form)/ *adhiihari = harau iti* (=with regard to, or about, God).

Now, recite aloud the following verses with their explanations, trying to grasp their meanings:
Vi¶vasya hetur amaraiå bahu g»yase tva,
Vi¶va, bhare ¶iva-¶ive tri-gunª¹tma-mØrte /
Cid-vyomato 'pi param¹, pratham¹, vadanti
Tv¹, yoginaå stuti-par¹å praªidh¹na-dÅ¬-y¹ //

= bahu-nad»kaå de¶aå (= a country having many rivers) / Similarly, *saha vadhØ yena saå =sa-vadhØkaå gÅhasthaå* (=a householder with his wife)/ *I¶vara-keartÅka, jagat* (=the universe created by God / *Bahavaå daª©inaå yasy¹, s¹ = bahu-daª©ik¹ nagar»* (=a city having profuse mendicants) / If the latter member of a *bahuvr»hi* compound is an *¹-k¹r¹nta* feminine noun, the adjuct *ka* is added optionally at the end, e.g., *lak¬miå bh¹ry¹ yasyasaå = lak¬m»-bh¹ry¹kaå = vi¬ªuå* (=the one having the Goddess of Prosperity as His wife, i.e. Lord Vishnu)/ *Apagataå arthaå yasm¹t tat = apagat¹rthakam = meaningless, useless) / Some *bahuvr»hi* compounds may be irregular, e.g., *¬obhanaå pr¹taå asya = su-pr¹taå* (=one having good morning)/ *¬obhana, div¹ asya=su-divaå*(=the one whose day is good) / *Kaªhe k¹laå yasya saå = Kaªhe-k¹laå = ¶ivaå* (= the one who has the poison in his throat, i.e., ¬iva).

¡aª-h» Vibhakti (Genitive Case): The six (or seven with the Vocative) Cases discussed above show the different relations of the subject with the verb in the sentence. But, to show the particular relations. like that of a master and his servant (*sv¹mi-sevaka-bh¹ba*), of a thing created with its creator (*janya-janaka-bh¹va*), of an effect and its cause (*k¹rya-k¹raªa-bh¹va*), the Genitive Case is used. For instance, *R¹jñaå puru¬aå =r¹ja-puru¬aå* (=a royal person, a person of the king) / *R¹masya m¹t¹ = r¹ma-m¹t¹*, i.e., Kau¶aly¹. *Suvarªasya gha-aå = suvarªa-gha-aå* = a pitcher of gold. When the Genitive Case is used for denoting a cause or purpose, by using the word *hetu,* both the words are put in that Case, e.g. *tasya hetoå* (= for that reason) / *Kasya hetoå* =for what purpose?

Now, read aloud the following sentences:
Ik¬u-rasa-sikto 'pi nimbaå ki, dr¹k¬ªyate ? Dugdh-dauto 'pi k¹kaå ki, ha, s¹yate ? Su¬-hØpa- carito 'pi kharaå kim a¶va-l»l¹, bibharti ? ˜Å¡ g¹rito 'pi mayØraå ki, gaja-l»l¹, labhate ? Ga¡ g¹-jale sn¹to 'pi m¹rj¹raå ki, svaccha-citto bhavati ? Su-dhatam api sur¹-bh¹ª©a, ki, pavitrat¹, y¹ti ? Tathaiva bahu sa, skÅto 'pi dur-janaå ki, su-jano bhavati ?

Coalescence: *-siktaå+api / Su¬-hu+upa-catitaå+api / ˜Å¡ g¹ritaå+api / Sn¹taå+api / Tath¹+eva / Sa, skÅtaå+api /*

gata-j»vitaå (= one from whom life has gone out, i.e., departed, as in *kukkuraå= ¶v¹naå*=a dog) /   (4) If the former member is a negative particle like *na*, it is called the *nañ-bahuv»hi*; the negative particle *na* is generally replaced by *a* if the latter member begins with an initial consonant e.g., *na vidyam¹naå* (= *a-vidyam¹naå*), or *na asti, putraå yasya saå=a-putraå* (=one who has no sonless, childless) / Also, *na vidyate kula, yasya saå = na-kulaå* /; but if the latter member begins with an initial vowel, the *na* is replaced by *an*, e.g., *na vidyate*, or *na asti, abhil¹¬aå yasya saå = an-abhil¹¬aå* (=one who does not entertain any desire, desireless, detached) /(5) If the former member is *saha*, it is called a *saha-bahuvr»hi*, e.g., *saha putro yasya saå* or *saha putreªa=sa-putraå* (=one having a son, like say *devadattaå*, the father Devadatt) / (6) If the former member is a prefix, a numerical adjective, or a word like *sam»pa, ¹sanna, a-dØra, adhika,* etc., and the latter member is a numerical adjective, it is called the *sa, khy¹-bahuvr»hi*, e.g., *da¶¹n¹, sam»pe ye santi te = upa-da¶¹å* (=the ones near, or about ten)/ *Caturª¹, sam»pe santi ye te =upa-catur¹å* (=the ones near, or about, four)/ *Dvau v¹ trayaå v¹ dvi-tr¹å, deve v¹ trªªi v¹ dvi-trªªi* (=two or three)/ *Trayaå v¹ catv¹raå v¹ tri-catur¹å* (=three or four) / *Dviå ¹vÅtt¹å da¶a = dvi-da¶¹å* (=two times ten= twenty)/ *Vi, ¶ateå ¹sann¹å = ¹sanna-vi, ¶¹å* (= about twenty) / *Tri, ¶ataå a-dØr¹å =a-dØra-tri, ¶¹å* (=not far from thirty) / *Catv¹ri, ¶ataå adhik¹å =adhika-catv¹ri, ¶¹å*(=more than forty) / Such compounds are always in Plural. (7) When two nouns denoting the directions cometogether to form a compound denoting the corner direction (*vi-di¶¹* or *upa-di¶¹*), it is called the *dig-bahuvr»hi*, e.g., *dak¬iªasy¹å pØrvasy¹å ca di¶oå antar¹la, s¹ (dik) =dak¬iªa-pØrv¹ dik* (= South-East direction / Similarly, *uttara-pØrv¹* (= North-East) /

     If the a member of the *bahuvr»hi* compound is an adjective or a Past Passive Participle, it is put as the former member, e.g., *Mahan b¹hØ yasya saå = mah¹-b¹huå* (=one having large arms) / *Priyaå gu©a yasya saå = priya-gu©aå* (one who likes jaggery or treacle) / *P»ta, jala, yena saå =p»ta-jalaå p¹nthaå* (=a traveler who has drunk water) / If the later member of the *bahuvr»hi* compound ends is *»-k¹r¹nta, Ø-k¹r¹nta, Å-k¹r¹nta,* or *in-anta,* an adjunct *ka* in the masculine, or *k¹* in the feminine gender is added in the *bahuvr»hi* compound, e.g., *bahavo nadyaå yasmin saå*

He Vi¶va, bhare! he ¶iva-¦ive! he tri-guª¹tma-mØrte! tvam amaraiå vi¶vasya hetuå iti bahu g»yase / Stuti-par¹å yoginaå praªi-dh¹na-dÅ¬-y¹ tv¹, cid-vyomataå api param¹, pratham¹, vadanti ity anvayaå /

    Vi¶vambhare = O! You who nourishes the universe! *˜iva-¶ive* = O! You who looks after the well-being of ˜iva! *Tri-guª¹tma-mØrte= trayo guª¹å sattva-rajas-tamas-svarØp¹å svasya ¹tmanaå mØrta, svarØpa, yasy¹å s¹, t¹dÅ¶» he devi* =O! You who has the form of the three qualities (called sattva, rajas and tamas) or you who has manifested in the three forms of goddesses called Mah¹k¹l» Mah¹lak¬m» Mah¹sarasvat»! *Tva, vi¶vasya hetuå= jagataå k¹raªam, athav¹ vi¶vasyaå vi¶v¹sa, kartu, yogya, k¹raªam, iti* (=as) *bahu* (=highly,, very much) *g»yase= pra¶a- syase* (=are sung in prayers) / *Stuti-par¹å* (=prone to praying) *yoginaå tv¹, praªidh¹na-dÅ¬-y¹* (=through their inner vision in the meditation) *cid-vyomataå* (=than the firmament of the consciousness), *param¹,* (=beyond, higher) *pratham¹,* (=the first, prime) *vadanti* (=say, declare) /

    This verse has been composed in the *Vasanta-tilak¹* metre having fourteen syllables in every quarter. It contains a prayer describing the greatness of the Goddess Durg¹. Now, by deleting the sixth, seventh and eighth syllables from each quarter, and replacing the long vowel in the last but one verse of the third one, a new verse composed in the *indra-vajr¹* meter will emerge, as follows:

> **Vi¶vasya hetur bahu g»yase tva,**
>   **Vi¶va, bhare¶i- tri-gunª¹tma-mØrte /**
>   **Cid-vyomato 'pi parama,   vadanti**
>   **Tv¹,   yoginastu praªidh¹na-dÅ¬-y¹ //**

He! Vi¶va, bhare¶i- tri-gunª¹tma-mØrte = jagataå »¶vary¹å sv¹miny¹å, tri-guª¹ = mah¹k¹l»-mah¹lak¬m»-mah¹sarasvat» 'ti tribhiå svarup¹å, tri-guª¹¹ (=tripled = thrice multiplied), *¹tma-mØrti sva-pr¹ka-ya,* (=self-manifestation) *yasya saå t¹dÅ¶aå he ˜iva! Tva, vi¶vasya hetuå= jagataå k¹raªam* (=cause of the universe), *athav¹ vi¶vasyaå vi¶v¹sa, kartu, yogya, k¹raªam* (= or a reliable source), *iti* (=as) *bahu* (=highly,, very much) *g»yase= pra¶asyase* (=are sung in prayers) / *Stuti-par¹å* (=prone to praying) *yoginaå tv¹, praªidh¹na-dÅ¬-y¹* (=through their inner vision in the meditation) *cid-vyomataå*

(=than the firmament of the consciousness), *param¹*,   (=beyond, higher) *pratham¹*,   (=the first, prime) *vadanti* (=say, declare) /

This verse slightly modified verse contains the praise of Lord ˜iva! This is one of the several beautiful wonders of the Sanskrit language!!

Some of the very interesting and often used *avyay»bh¹va* **compounds are given below :** *anu-ga¡ gam=ga¡ g¹m anu ¹yatam* (=near, or extended near, the river Ganges)/ *Su-mudram =madr¹ª¹, su-samÅddhià* (=excellent prosperity of the Madra people) / *Dur-yavanam = yavan¹n¹, du¬t¹, vigat¹ v¹, Åddhià* (=the past, or the wicked, glory of the Greeks) / *Praty-artham =artham arthan yath¹ sy¹t tath¹* (=for everybody, in every way) / *Sa-tÅªam= tÅªam api a-pari-tyajya yath¹ sy¹t tath¹*(= without leaving out even a blade of grass, i.e. totally without a residue) / *Sa-rajasam = rajaå api a-pari-tyajya yath¹ sy¹t tath¹*(= without leaving out even a grain of dust, i.e. completely without an iota) / *¸-jaladhi - ¹-jaladheå = jaladheå ¹rabhya* (= from the ocean, upto the ocean) / *Abhy-agni – praty-agni = agnim abhi* (=towards fire) - *agni, prati* (=in front of fire) / *P¹re-ga¡ gam – p¹re-ga¡ g¹t = ga¡ g¹yaå pare* (=on the opposite bank of the river Ganges) / *Madhye-ga¡ gam = ga¡ g¹yaå madhye* (=in the middle stream of the river Ganges) / *Bahir-gr¹mam – bahir-gr¹m¹t = gr¹m¹t bahià* (=outside the village) / *Antar-gr¹mam = gr¹masya antaå madhye* (=inside the village) / *Ati-s»mam = s»m¹m ati-kramya* (=beyond the border) / *Y¹vad-avak¹¶am =y¹v¹n avak¹¶aå yath¹ sy¹t tath¹* (=as per the empty space, in accordance with the empty accommodation, as per the convenience, as far as possible) / *Y¹vaj-j»vam=y¹vat j»vana, yath¹ sy¹t tath¹ =j»van-paryantam* (=so far as one is alive, as long as one lives) / *Anu-jye¬-ham =jye¬-hasya anukramreªa* or *¹nupØrveªa* (=serially from, or beginning with, the elder one,) / *Nirmak¬ikam =mak¬ik¹ª¹m abh¹vaå yath¹ sy¹t tath¹* (=without the flies, i.e., interference, or obstruction) *Ati-himam =himasya atyayaå yath¹ sy¹t tath¹* (=after the Winter season is over) / *Ati- nidram =nidr¹m atikramya yath¹ sy¹t tath¹= nidr¹ samprati na yujyate* (=beyond the time of sleeping)/ The neuter form of some of the *bahuvr»hi* compounds are used adverbially, e.g., *bahu-vidham=bahavaå viddayaå* or

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(=Lord Vishnu) / *Bahunad»kaå=bahvyaå nayaå yasmin saå* (= that in which there are many rivers) *de¶aå /SapitÅkaå =saha pit¹ yasya saå* (=the one having his father with him) *putraå* (=son) / If the substantive is in Feminine Gender, the compound would be in Feminine Gender with appropriate termination of that Gender suffixed to it, e.g., *bahudhn¹ = bahu dhana, yasy¹å s¹ str»* (=the woman who has profuse wealth) / *SabhartÅk¹* or *sadhav¹= saha bhart¹* or *dhavaå yasy¹å s¹ vadhØà* (=the wife who has her husband with her, i.e., one with living husband) / In accordance with the Gender of the substantive, which may be Masculine, Feminine, Neuter, and the latter member of the compound may be *vyañjan¹nta*, *i.e.,* having a final consonant, and in any Gender, the compound would be of the Gender of the substantive only, and it would be declined in accordance with the final vowel or consonant and Gender of the compound. Thus, *sarala-man¹å* (*puru¬aå*), *sara-man¹* (*str»*), *sarala-manaå* (*mitram*)/ This is the common practice of Sanskrit usage. There may be exceptions in it due to idiomatic usage, of which one can easily grasp the meaning by resorting to the dissolution (*vigraha*)of the compound. For instance, *komala, a¡ ga, yasya saå = komal¹¡ gaå* (*r¹maå*), but *komala, a¡ ga, yasy¹å s¹ = komal¹¡ g¹* or *komal¹¡ g»* (*s»t¹*) / Similarly, *candra-mukh¹* or *candramukh»*, *su-ke¶¹* or *su-ke¶»*, *kŶdar¹* or *kŶdar»*, *kamal¹k¬¹* or *kamal¹k¬»* / Moreover, *sam¹naå patià yasy¹å s¹ =saptn»* (=having a common or the same husband, a co-wife)/ *Sv¹dh»naå patià yasy¹å s¹ = sv¹dh»napatik¹* (=one having an obedient or docile husband)/ *Mah¹n ¹tm¹ yasya saå = mah¹tm¹* (*puru¬aå*) / *Mah¹n ¹tm¹ yasy¹å s¹ = mah¹tm¹* (*str»*)/

The *bahuvr»hi* compound may be of several types: (1) If the former member (*pØrva-pada*)and the latter one (*uttara-pada*) to be compounded are in the same Case, it is called the *sam¹n¹dhikaraªa-bahuvr»hi* type, e.g., *¶vetam ambara, yasya saå = ¶vet¹mbaraå* (=wearing white clothes). (2) If the two members to be compounded are in different Cases, it is called the *vy-adhikaraªa-bahuvr»hi*, e.g. *cakra, p¹ªau yasya saå cakra-p¹ªià = vi¬ªuå* (=Lord Vishnu) / *Bh¹le candraå yasya saå= bh¹la-candraå* (=Gaªapati, the son of Lord ˜iva) / (3) If the former member is a Prefix (*upasarga*), it is called the *pr¹di-bahuvr»hi*, e.g., *vigata, j»vita, yasya saå = vi-j»vitaå* or (by adding some Past Pasive Participle like *gata* in dissolution) *vi-*

Vishnu) / Here, Lord Vishnu is neither 'yellow' nor the 'cloth', the word 'yellow' being the adjective of the noun 'cloth', while both of them when combined serve as an adjective of the third one who wears the yellow cloth. Similarly, *Mah¹ntau b¹hØ yasya saå = mah¹b¹huå* (=the one who has huge arms, i.e., Bh»ma)/ *Meghan¹daå = meghasya n¹daå iva n¹daå yasya saå* (=the one whose resounding voice is like that of a thundering cloud = Indrajit, the son of R¹vaªa)/ *Kamalanayan¹ = kamale iva nayane yasy¹å s¹* (=the one whose two eyes are like two lotuses, i.e., Lak¬m», the Goddess of Prosperity) / *A-k¹raªam = na vidyate k¹raªa, yasya tat* (= that for which there is no cause, i.e., unwarranted) *rodanam* (=weeping) / *Bahuvr»hiå = bahavo vr»hayaå yasya saå* (=the one who has profuse rice) *gÅhasthaå* (=a householder) / A form of the pronoun *yad* is used in the dissolution (*vigraha*) of this compound. The Gender of this compound is determined in accordance with the substantive noun of which it is an adjective, e.g., *pr¹ptam* (N.) *udaka, ya, saå* (M.)= *pr¹ptodakaå* (=that to which the water has reached) *gr¹maå* (=village)/ Here, the two words forming the compound are in Neuter Gender, while the resulting compound is in the Masculine Gender. *U©haå rathaå yena saå =Ø©harathaå* (=the one who has been drawing the chariot) *A¶vaå* (=a horse)/ *UpahÅtabhojanaå = upahÅta, bhojana, yasmai saå* (=the one to whom a meal if offered) *bhik¬ukaå* (=a monk, a beggar) / *Nirgat¹riå = nirgataå aria yasm¹t saå* (=that from which the enemy has gone away) *de¶aå* (=a country)/ *Buddhidhanaå = buddhiå dhana, yasya saå* (=the one who is rich in intelligence, i.e., a learned man)/ *Tyaktaj»vitaå* (*naraå*) - = *tyakta, j»vita, yena saå* (= the one who has left his life) *naraå* (=man), *Tyaktaj»vit¹* (= the one who has left her life) *n¹r»* (= woman), *Tyaktaj»vitam* (= the one who has left its life) *b¹lakam* (=child) / Thus, if the substantive is of Masculine Gender, the termination *a* is suffixed to the compound to make it Masculine; if the substantive is of Feminine Gender, the termination *¹* is suffixed to the compound to make it Feminine, and if the substantive is of Neuter Gender, the termination *am* is suffixed to the compound to make it Neuter. If the latter member of the compound is *¹-k¹r¹nta*, being Feminine, and the substantive of which compound is to be an adjective is in Masculine, the final *¹* of the latter member is replaced by *a*, making it Masculine, e.g., *lak¬m»bh¹ryaå = lak¬m»å bh¹ry¹ yasya saå* (=the one whose wife is Lakshmi) *vi¬ªuå*

prak¹r¹åyasimin karmaªi   yath¹ sy¹t tath¹ (=in many ways or of many types)/ *Sa-kampam=kampena sahitam yasmin karmaªi yath¹ sy¹t tath¹* (=while shaking, tremblingly) / *Nirdayam =nirgat¹ day¹ yasmat karmaªaå yath¹ sy¹t tath¹* (= without mercy, mercilessly). But they are not called the *avyay»bh¹va* compounds.

Now, recite the following verse and read its explanation, aloud:

> **Ahi-ripu-pati-k¹nt¹-t¹ta-sambaddha-k¹tn¹-**
>> **Hara-tanaya-nihantÅ-pr¹ªa-d¹tÅ-dhvajasya /**
> **Sakhi-suta-suta-k¹nt¹-t¹ta-sampØjay-k¹nt¹-**
>> **PitÅ-¶irasi patant» j¹hnav» vaå pun¹tu //**

Ahiå sarpaå / Tasya ripuå garu©aå / tasya patiå vi¬ªuå / Tasya k¹nt¹ = patn» = lak¬miå / Tasy¹å t¹taå = pit¹=samudraå / Saå sambaddho yena saå r¹maå / Tasya k¹nt¹ j¹nak» / Tasya haraå=hart¹ r¹vaªaå/ Tasya nanayaå=putraå=indrajit / Tasya nihantÅ=lak¬maªaå / Tasya pr¹ªa-d¹t¹ hanØm¹n /Saå dhvaje yasya saå, tasya =arjunasya, sakh¹=mitra, =kŬaå / Tasya sutaå =putraå=pradymnaå=madanaå/ Tasya sutaå aniruddhaå/ Tasya k¹nt¹ u¬¹ / Tasy¹å t¹taå= b¹ªasuraå / Tasya sampØjyaå=i¬-a-devaå =¶ivaå / Tasya k¹nt¹ p¹rvat» / Tasy¹å pit¹ = him¹layaå / Tasya ¶irasi = mastake, patant» =j¹hnav» =bh¹g»rath»=gaj g¹ / Naå= asm¹n, pun¹tu= pavitr¹n karotu, ity-arthaå / In this verse the poet, having a very strong sense of humor, has adopted a style of using very long compounds extending upto the end of the second quarter of the verse to express a simple prayer meaning: 'May the river Ganges purify us all !' To mention the name of the river Ganges, he has started with 'serpent' !! Thus, a serpent's enemy is the eagle. Eagle, being the vehicle, its master is Lord Vi¬ªu. The wife of Vi¬ªu is Lak¬m». Her father was the ocean, according to Hindu mythology. Connected with the ocean is R¹ma. His wife is S»t¹. The one who kidnapped her was R¹vaªa. His son was Indrajit. He was killed by Lak¬maªa. His life was saved by HanØm¹n, when he swooned in the battle. The one, in whose banner HanØm¹n sat during the Mah¹bh¹rata War, was Arjuna. His friend was KŬªa. His son was Pradymna. His son was Aniruddha. His wife was U¬¹. Her father was B¹ªasura. His favorite deity was ˜iva. The one who descended from heaven on his head was the river Ganges ! So, may

this Ganges purify us all !! Here there are only two compounds!!! And the references are to numerous stories of Hindu mythology.

Pañcam» vibhakti (=Ablative Case): A noun pronoun or an adjective is used in the Ablative Case in the following syntactical situations: (1) When something gets separated from another, the one that moves away is called ap¹d¹na; the word denoting an ap¹d¹na, i.e. the thing that got separated, is used in the Ablative Case in the sentence, e.g., vÅk¬¹t (=from the tree) par^ani patanti / R¹maå ayody¹y¹å (=from the city of Ayodhy¹) nir-gacchati (=goes out). (2) When the words denoting hatred, stopping, leaving of, committing mistake, being afraid, to hide, expressing distance of location or time, etc., are used in the sentence, the word denoting the thing or person towards whom these are directed, e.g., p¹p¹t jugupsate (=Hates or dislikes sin.) / Dh»r¹å ni¶cit¹rth¹t na viramanti (=Men with fortitude do not desist from the things they determine to do.) / Sv¹dhik¹r¹t pramattaå (=Neglected the duty)/ Caur¹t bibheti (= Is afraid of the thief.)/ Sarp¹t bhayam (=afraid of snake) / Mitraå p¹p¹t niv¹rayati (=A friend prevents from sin.)/ KÅ¬ªaå matuå nil»yate (=Krishna hides himself from his mother)/ Up¹dhy¹yat adh»te (=Learns from the teacher)/ K¹m¹t krodhaå prabhavati (= From desire arises anger)/ Himavataå ga¿ g¹ prabhavati (=the Ganges originates from the Himalayas)/ ˜vasur¹t (=¶vasura, v»k¬ya) jihreti (=Gets shy of father-in-law)/ ¸san¹t (= ¹sane upavi¶ya or sthitv¹) prek¬ate (=looks from the seat)/ mama gÅh¹t pray¹gaå yojana-trayam asti (=The city of Prayag is at a distance of three miles from my house.)/ PØr^im¹y¹å kÅ¬ª¹¹¬-am» a¬-asu divase¬u (=the eighth day of the dark fortnight is on the eighth day from the Full moon day)/ Vardhan¹t rak¬aªa, ¶reyaå (=Protecting is better than increasing)/ Maun¹t satya, vi¶i¬yate (=Truth is superior to silence)/KÅ¬ª¹t bhinnaå, itaraå, anyaå (=different from Krishna)/ Van¹t ar¹t (=distant from, or near to, the forest)/ KÅ¬ª¹t Åte (=without Krishna) / Chaitr¹t pØrvaå ph¹lgunaå (=The month of Phalgun is prior to that of Chaitra) / Pr¹k (=to the East), pratyak (=to the West), dak¬iª^a or dak¬iª^a (=to the South) gr¹m¹t (=from the village)/ ˜ai¶av¹t prabhÅti (=since the childhood)/ Tasmat param or anantaram (=after that) / apa or pari hareå sa, s¹raå (=God is beyond the transmigrating world)/ ¸-janmanaå (=Since the birth) / ¸-maraª¹t svaikartavya, narah

Bhojan¹nte=bhojanasya ante (=at the end of a meal), v¹ri=jala, =jala-p¹na, (= water-drinking, i.e. to drink water) vi¬a, = vi¬a-tulya, (= tantamount to poison, i.e. harmful) / Bhojane =bhojanasya madhye (=in the midst of a meal), v¹ri paramam = ati¶ayam (=very much, highly), amÅta, = amÅta-tulya, (=comparable to nectar), bhe¬ajam =Au¬adha-tulyam upak¹rakam (=comparable to a medicine, i.e., beneficial) / J»r^e = yad¹ bhojana, ja-hare j»r^a, bhavati tad¹ (=when digested, i.e., when the food is digested in the stomach) v¹ri bala-prada, =¶akti-d¹yaka, (=augmenting strength, i.e., conducive to health) vartate /

Din¹nte ca pibed dugdha, ni¶¹nte ca pibet payaå / Bhojan¹nte pibet takra, ki, vaidyasya prayojanam //
Din¹nte= dinasya=divasasya ante = r¹trau ¶ayan¹t pØrvam (=at the end of the day, i.e., at night just before going to bed), dugdha, (=milk), pibet (=should drink / Ni¶¹nte = ni¶¹y¹å ante= prabh¹te (=at the end of the night, i.e., in the early morning), payaå= jalam= v¹ri (=water) pibet / Bhojan¹nte = bhojanasya ante (=at the end of a meal, i.e. after lunch or dinner), takra, (=butter-milk) pibet / Yadi niyamita-rØpe^a (=as a rule, i.e., regularly) etat traya, (=these three) kriyate (= is done), tataå (=then), vaidyasya (=of a physician), ki, prayojanam (=what is the need of)? kima-api prayojana, na vartate ity-athaå (= it means, there is no need at all).

In these two verses, two sets of three very vital facts, according to the System of Indian Medicine (¹yur-veda), have been presented in a very simple direct manner. (1) The first set is about our simple daily action of drinking water by us, informing us as to when we should drink water so that it conduces to our health, and when it is not so. Thus, water should be drunk in the midst of taking a meal, not just immediately before it, not just immediately after it, but definitely after about an hour or so when the food has been digested in the stomach! (2) The second set is about the use of milk, water and buttermilk.In a bahu-vr»hi-sam¹sa, two are more nouns or adjectives join to form a compound word, which in its turn serves as an adjective of another word. For instance, p»tam (=yellow) ambaram (=cloth) yasya saå =p»t¹mbaraå (=the one whose garment is yellow), i.e. Vi¬ªu (=God

LESSON 24
(*Catv¹ri, ¶aå P¹-haå*)

Recite aloud the following verses and their explanatory commentaries:

*Aml¹na-pa¡ kaj¹ m¹l¹ ka*ª*-he r¹masya s»tay¹ /*
Mudh¹ buh¹ bhramanty atra pratyak¬e 'pi kriy¹pade //

S»tay¹ r¹masya ka*ª*-he, aml¹na-pa¡ kaj¹ = na ml¹n¹ni = na ml¹n¹ni = pratyagr¹*ª*i= abhinav¹ni (=unfaded, fresh) pa¡ kaj¹ni = pa¡ ke j¹t¹ni = kamal¹ni (=the ones that are born in mud, i.e. lotuses) yasy¹, s¹, t¹dÅ¶ m¹l¹ (=such a garland) / Et¹vat-paryante (=upto this) v¹kye (=in the sentence), pratyak¬e 'pi kriy¹pade sati = yady-api kriy¹-pada, (=although the verb) praty-k¬a, vidyate (=is visible to the eyes, obvious), tath¹ 'pi (=even then), apØr*ª*am iva (=as though incomplete), pratibh¹ti (=seems to be) / Tena k¹ra*ª*ena (=because of it, due to that reason), atra v¹kye (=in this sentence), budh¹å =pa*ª*©it¹å (=wise men), mudh¹ = vin¹-k¹ra*ª*a, (=uselessly, without any reason), bhramanti = bhr¹ntim anubhavanti (=are wandering, feeling deluded) / Ki, tat pratyak¬a, kriy¹-padam? Pratyak¬epi = prati-pØrvakasya k¬ip-dh¹to (=of the verbal root prati+k¬ip - 6 P. = to throw), karma*ª*i lu¡ i (=in the Passive Aorist), pratham-puru¬e eka-vacane(=in the Third Person Singular) prati+ak¬epi =pratyak¬epi (=threw, made to put on) iti kriy¹pada, "pratyak¬e 'pi' = pratyak¬e+api, iti eva, nirdi¶ya (=having mentioned thus), kavin¹ (=by the poet), yukty¹ (=skillfully), gupta, sth¹pitam (=has been kept hidden) /

In this verse the poet has presented an interesting poetic style of *kriy¹-guptam* (=hidden verb) although the verb is presented visible in a slightly different way. Thus, the intended Aorist 3rd Per. Sing. form of the verb *pratyak¬epi* (=*prati*+*ak¬epi*), derived from the verbal root *prati+k¬ip* has been hidden by presenting it skillfully as *pratyak¬e 'pi* (=*pratyak¬e*+*api*) in order to delude the ones learned in Sanskrit Grammar!

Bhojan¹nte vi¬a, v¹ri bhojane c¹mÅta, param /
*A-j»r*ª*e bhe¬aja, v¹ri j»r*ª*e v¹ri bala-pradam //*

parip¹layet (=Man should observe his duty upto the death)/ *Pradymnaå kÅ¬*ª*t prati*(=Pradyumna representing Krishna)/ *Tilebhyaå prati-yacchati m¹¬¹n* (=Returns black bins against seasame)/ *J¹©y¹t baddhaå* (=arrested due to foolishness)/ *Jñ¹n¹t muktaå* (=liberated due to knowledge)/ *DhØm¹t vahnim¹n parvataå* (=The mountain is having fire as is inferred from the smoke on it)/

Saptam» vibhakti **(Locative Case):** A word denoting the support of an action is called the location or support (*adhi-kara*ª*a*), because it occurs in, on, over, or about it. This *adhi-kara*ª*a* is of three types, viz. *aupa¶le¬ika,* (=that which has the physical relation or material connection, *vai¬ayika* (=having an mental connection pertaining to something, *abhi-vy¹paka* (=having the relation of pervading and being pervaded. (1) The noun pronoun or an adjective denoting any of these three types of location is thus used in the Locative Case in a sentence, e.g. *Kate ¹ste* (=Sits on a mat.), *Mok¬e icch¹ asti* (=Has a wish for liberation), *Tile¬u tailam* (=the oil in sesame seeds). (2) The words denoting vicinity, distance, the time, or subject, e.g., *Gr¹masya antike* (=near the village)/ *Gr¹masya dØre* (=far from the village) / *¸¬¹©hasya prathma-divase* (=on the first day of the month of Ashadh) / *˜ai¶ave 'bhyasta-vidy¹n¹m* (=of those who studied the branches of knowledge) / *Adh»t» vy¹kara*ª*e* (=well-versed in Grammar) / (3) with the adjectives *s¹dhu* and *a-s¹dhu* when the thing referred to by them is to be marked out from the group, e.g., *S¹dhur m¹tari* (=good to the mother) / *A-s¹dhur m¹tule* (=bad to the mother's brother) / *Kavi¬u k¹lid¹saå ¶re¬-haå* (=Among the poets K¹lid¹sa is the best). (4) In the traditional Sanskrit dictionary to indicate the usage of the word concerned, e.g., *B¹*ª*o bali-sute ¶are* (=The word 'b¹*ª*a' in the sense of 'the son of Bali', and 'an arrow'.). (5) With the words denoting behavior, or conduct, e.g., *Adya bhuktv¹ aya, tryahne bhokt¹* (=This man would eat today and then on the third day.) / *Iha-sthaå aya, kro¶e lak¬ya, vidhyet* (=While standing here, he would pierce the target a mile away.) (6) With the words denoting desire, attachment or respect, e.g., *Nidr¹y¹, prasitaå* (=desiring to sleep)/

¸ryo 'smin vinayena vartat¹m (=May your good self treat him respectfully.) / *Sapatn»-jane priya-sakhi-vÅtti, kuru* (=Do treat your co-wives as though they are your beloved friends.) / *Sva-yo¬iti*

ratiå (=Love for one's own wife.)/ *Deve candragupte dÅ©ham anuraktaå prakÅtayaå* (=The subjects ate strongly attached to His Highness Chandragupta.) *Daª©a-nÅty¹, n¹ty¹dÅto 'bhØt* (=Was not having much respect for the science of polity.)/ *Na t¹pasa-kany¹y¹, mam¹bhil¹¬aå* (= I am not yearning for the ascetic girl)/ (7) With the words showing a cause or effect. e.g., *daivam eva nŪ¹, vÅddhau k¬aye ca k¹raªam* (=Destiny is responsible for the rise or the fall of men.)/ (8) With the verb formed from the verbal root *yuj* or others having similar meaning, e.g. *K¹¶yapaå ¶akuntal¹m ¹¶rama-dharme niyu¡kte* (=Kashyap appoints Shakuntala to look after the obligations of the hermitage.)/ *Trailokyasy¹pi prabhutva, tasmin yujyate* (= He is worthy of the kingship of even all the three worlds.)/ *Upapannam etat tasmin r¹jar¬au* (=This is but consistent with that royal seer.)/. (9) With the verbs formed from the verbal roots *k¬ip, muc, as, pat*, e.g., *MÅge¬u ¶ar¹n cik¬epa* or *mumoca* (=Shot his arrows to the antelopes)/ *yogya-sacive r¹ja-bharaå nyastaå* (=The burden of the regal administration was entrusted to the worthy minister.). (10) With the words *vy¹pÅta, ¹sakta, vyagra, tatpara, ku¶ala, nipuªa, ¶auª©a*, e.g. *GÅha-karmaªi vy¹pÅt¹* or *¹sakt¹* or *vyagr¹* or *tatpar¹ gÅhiª»* (=The house-wife engrossed/ intently occupied/ absorbed in the household work.) / *Ak¬e¬u kuku¬aå* or *nipuªaå* or *¶auª©aå* (= Expert or skilled or proficient in gambling.). (11) With the forms derived from the verbal root *apa+r¹dh*, or other ones denoting similar sense, e.g. *durv¹sasi apar¹ddh¹ ¶akuntal¹* (=Shakuntala offended Durv¹s¹). (12) When the sense of another action being started after one action is completed is sought to be conveyed, through the use of participle (*kÅd-anta*), e.g., *SØrye asta, gate* (=*yad¹ sØryaå asta, gataå tad¹*) *gop¹å gÅham agacchan / R¹me vana, gate* (= *yad¹ r¹maå vana, gataå tad¹*) *da¶arathaå pr¹ª¹n taty¹ja* (=left vital breathes= died) / *Sure¶e g¹yati* (=*yad¹ sure¶aå g¹yati tad¹*) *sarve jahasuå* (=laughed)/ *Sarve¬u ¶ay¹ne¬u* (=*yad¹ sarve a¶eta tad¹*) *¶y¹m¹ roditi* / Such usages where the participles are used in the Locative case as adjectives, the usage is known as *Sati saptam»* or *Bh¹va-saptam»* (=Locative Absolute).

   The Cases *Pratham¹, Dvit»y¹, TÅt»y¹, Caturth», Pañcam»* and *Saptam»*, known technically as *Kart¹, Karma, Karaªa, Samprad¹na, Ap¹d¹na, Adhikaraªa*, respectively, are called the *K¹raka-vibhaktis*, because they are concerned with the relation of the subject with the verb in a sentence, while the *Sa¬·h»* is called the *Sambandha-vibhakti*, because it is concerned with the relation of belonging between to nouns.

prefix (*upasarga*), and the latter member is some verb or a form derived from a verbal root, and the whole compound is used as an some noun or adjective, e.g., *su-taraå* (= very well)/ *dur-jayaå*(=difficult to conquer) / *dur-labhaå* (= difficult to obtain)/ Here, the latter member retains its original form, e.g., *jala-muc* (=one who releases water, i.e., a cloud), *gr¹ma-a»* (=leader of the village)/ The an adjunct *t* (*tak¹r¹*gama) is added the final *i, u* or *Å* of the latter member, e.g., *vi¶va+ji > vi¶va+jit = vi¶vajit* (=univer- sal conquerer) / *k¹rya+kÅ > k¹rya+kÅt= k¹ryakÅt* (= a worker, manager) / The final *¹* of the latter member is shortened to *a*, e.g., *dhand¹å > dhandaå* / *puraåsar¹å > puraåsaraå* / guh¹¶ay¹å > guh¹¶ayaå / *jÅmbhak¹r¹å > jÅmbhak¹raå*/ The *–in* termination is suffixed, e.g., *paropak¹rin > paropak¹r»* (=one who helps others)/ *madhu+p¹yin > madhup¹y»* (=one who drinks honey, a honey-bee, a drunkard) / The words *bhaj, jan, gam han,* and *kÅ* become *bh¹j, ja, ga, ghna,* and *kar,* respectively, in the latter member, e.g., *sukha+bh¹j > sukha-bh¹j, saro+jan > saroja, anu+gam > anu-ga, ¶atru+han = ¶atrughna, ¶oka+kÅ > ¶okakara* /

The following examples of the *Upapada-sam¹sa* should be noted: *k¹ma dogdhi = kama+duh > k¹ma-dhuk* (=the one who fulfills the wishes) / *v»ra, sØte = v»ra+sØ > v»ra-sØå* (=one who gives birth to a heroic child, a hero-mother), *svaya, bhavati = svayambhØ > svayam-bhØå* (=a self-born one, like Brahm¹, Vishnu and Mahesh) / *vi¶va, jatati = vi¶va-jit* (=one who conquers the universe) / *p¹pa, karoti = p¹pa-kÅt* (=a sinner) / *dv¹ri ti¬-hati = dv¹å-sthaå* (=a door-keeper) / *s¹ma g¹yati = s¹ma-gaå* (=a singer of the *S¹ma-veda*) / *guh¹y¹, ¶ete =guh¹-¶ayaå* (=one who sleeps in the cave, lying in a cave) / *kumbha, karoti = kumbha-k¹ra* (=a potter) / *bhØmi, or bhuva, p¹layati = bhumi-p¹laå* or *bhØ-p¹laå* (=protector of earth, a king) / *pare¬¹m upak¹r» = paropak¹r»* (=obliging others) / *jale ¶ete = jala-¶¹y»* (=one who sleeps in the waters, i.e., Lord Naraya²a, i.e. Vishnu) / *punaå ca punaå ca madhu* or *madya, pibati = madhu-p¹y»* or *madya-p¹y»* (= a drunkard) / *kula, dØ¬ayati =kula-dجaªaå* (=one who stigmatizes the family) / *kula, bhج¬ayati = kula-bhج¬aªaå* (=one who adorns the family) / *¶irasi rohati =¶iroruhaå* (=hair on the head) / *sukha, bhajati = sukha-bh¹k* (=enjoying happiness, happy) / *sarasi j¹yate= sarojam*

s¹marthya-rØpo(=in the form of the capacity) *yo guªas te¬¹, sa eva bandjan¹ya nimitta, bhavati*(=becomes instrumental for) *iti etat-k¹raª¹t sa mukha-doªa / Bak¹s, tatra= tasmin doªe, a-vidyam¹ne sati* (=in the absence of that fault), *na badhyante = bandhana, na pr¹pnuvanti* (=are not subjected to confinment) / *Ata eva* (=that is why. from this) *etat t¹tparya,* (=this signifi-cance) *anum»yate yat* (=is inferred that) *mauna, sarv¹tha-s¹dhana, vartate* (=silence conduces to success in every objec-tive).

Compounds: *Mukha-doªeªa= mukhasya doªaå, tena / ˜uka-s¹rik¹å=¶uk¹å ca s¹rik¹å ca / Sarv¹rtha-s¹dhanam = sarve arth¹å srvarth¹å, te¬¹, s¹dhanam / **Sth¹na-bhra¬-¹ na ¶obhante dant¹å ke¶¹å nakh¹å nar¹å/ Iti vijñ¹ya matim¹n sva-sth¹na, na pari-tyajet //***

Compound: *Sth¹na-bhra¬-¹å = sth¹n¹t bhra¬-¹å* (=fallen from their proper place)/

> *Ki, v¹sas¹ tatra vic¹raª»ya,*
> *V¹saå pradh¹na, khalu yogyat¹y¹å*
> *P»t¹mbara, v»k¬ya dadau sva-kany¹,*
> *Digambara, v»k¬ya vi¬a, samudraå //*

Asmin ¶loke ¶obhana-vastra-paridh¹nasya (=of putting on excellent dress) *mahim¹* (=importance) *nirØpitaå* (=has been described)/ *Prathama-caraªe pra¶naå* (there is a question in the first quarter.) *V¹sas¹ tatra = vastra-paridh¹na-vi¬aye* (=in the matter of dressing oneself) *ki, vic¹raª»yam* (=what is to be thought about) ? *Kim-artha, vic¹raå kartavyaå? Yatha yasmai rocate tath¹ vastra-paridh¹na, kartavyam iti bh¹vaå / Tatra uttaram dvit»ya-caraªe uttara, idam* (=there is this answer in the second quarter) *yat* (=that) *v¹saå yogyat¹y¹å* (=in the matter of fitness) *pradh¹nam* (=chief consideration) / *TÅt»ye caturthe ca carane ud¹haraª¹ni d»yante* (=in the third and the fourth quarters illustrations are given) / *Samudraå p»t¹mbara, v»k¬ya = dÅ¬-v¹, sva-kany¹, lak¬m», vi¬ªave dadau* (=having seen the silken yellow garment, the ocean offered his daughter to Lord Vishnu), *kin-tu*=but) *digambara, v»k¬ya ¶ai kar¹ya vi¬a, dadau* (= having seen him naked, the ocean gave poison to Lord ˜iva)/

Lesson 25
(*Pañca-vi, ¶aå P¹-haå*)

The **Tat-puru¬a-sam¹sa**, has normally two members (*padas*), of which the first member is the adjective of the second one. But sometimes there may be only one *pada* also. *Tatpuru¬a* compound can be of seven types, viz., *vibhakti-tatpuru¬a, nañ-tatpuru¬a, karmadh¹raya, dvigu, pr¹di-tatpuru¬a, gati-tatpuru¬a* and *upapada-tatpuru¬a.* These types are based on the mutual relation of the two *padas* forming the compound.

When of the two *padas* of *tatpuru¬a* compound, the former member (*purva-pada*) and the latter member (*uttara-pada*) have a mutual relation of some Case (*vibhakti*), except the *pratham¹,* it is called the *vibhakti-tatpuri¬a* type. In accordance with this Case relation of the two constituent members, this compound can be of six sub-types, such as the *dvit»ya-tatpuru¬a, tÅt»y¹-tatpuru¬a, caturth»-tatpuru¬a, pañcam»-tatpuru¬a, ¬a¬-»-tatpuru¬a,* and *saptam»-tatpuru¬a,* called so by joining the name of the Case with he name '*tatpuru¬a*'.

Dvit»y¹-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Accusative Case (*dvit»y¹ vibhakti*), e.g., *kÅ¬ªa, ¶ritaå = kÅ¬ªa-¶ritaå* (=one who has taken recourse to Krishna) / *duåkham at»taå = duåkh¹t»taå* (= one who has gone beyond unhappiness)/ *gr¹ma, gataå = gr¹ma-gataå =* (one who has gone to a village) / *naraka, patitaå= naraka-patitaå* (=one who has fallen into the hell) / *j»vik¹, pr¹ptaå = j»vik¹-pr¹ptaå* (=one who has obtained his living, i.e., salary) / *moham ¹pannaå= moh¹pannaå* (=one who has been deluded, or swooned) / *sa, vatsara, v¹saå= sa, vatsara- v¹saå* (= staying for one year)/ *muhØrta, sukham =muhØrta-sukham* (=happiness lasting for the duration of an hour and a half, i.e. momentary happiness).

TÅt»y¹-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Instrumental Case (*tÅt»y¹ vibhakti*), e.g., *matr¹ sadÅ¶aå= matÅ-sadÅ¶aå* (= resembling the mother) / *bhaginy¹ samaå = bhagin»-*

favorable to pride, i.e., proud) / *sutar¹, nipu°aå = sunipu°aå* (=highly skillful) / *ni¶cita, ¶reyaå =niå¶reyasam* (=fixed well being, i.e., the final liberation) /

Gati-tatpuru¬a-sam¹sa: In this type of the *tatpuru¬a* compound, the former member is a prefix or some Indeclinable (*aviary*) word, and the latter member is some Indeclinable (*aviary*) participle derived from a verbal root, e.g., *Ør» kÅtv¹ = Ør»kÅtya* (=having accepted) / *urar» kÅtv¹ = ur»kÅtya* (=having agreed, sanctioned) / *pr¹duå bhØtv¹ = pradurbhØya* (=having manifested)/ Similarly, *ala, kÅtv¹ = ala, kÅtya* (=having adorned or ornamented) / *tirobhØya* (=having disappeared) / *asta, gatya* (=having set down, or gone down) / *a-satkÅya* (=having not respected, disrespected, unwel- comed) / Here, in the above instances, since the Gerund (*ktv¹nta = ktv¹-anta*), i.e. the past participle showing relation between two actions, formed by suffixing the termination *tv¹,* has been preceded by a prefix, it is replaced by the termination *tya*, thus making it a *lyabanta* (= *lap-anta*). Sometimes, the latter member of the compound is a word derived from a verbal root, e.g., *puraå+k¹raå= purask¹raå* (=the act of making one forward, i.e. promoting, rewarding) / Similarly, *satk¹raå* (=welcoming, honoring) / *astamayaå* (=setting) / *ala, kåtiå* (=adorning), etc. Sometimes the words known as the *cv* forms, denoting the act of behaving like something else, is also used as the latter member of the compound, e.g. *¶ukl»-kÅtya= na ¶uklam > a-¶uklam, a-¶ukla, ¶ukla, sampadyam¹na,* or *bhØtv¹ yatha sy¹t tath¹ kÅtv¹* (=having made white, whitened) / *pavitr»kÅtaå = a-pavitra, pavitra, kÅtv¹ yath¹ sy¹t tath¹* = purified, made holy) / *˜il»bhØt¹ =a-¶il¹ ¶il¹ sampadyam¹n¹* or *bhØtv¹ yatha sy¹t tath¹ kÅtv¹* (=having transformed into a stone) / Such a compound is formed by suffixing the forms of the verbal roots *kÅ* or *bhØ* as the latter member in the compound, and the final vowel of the former member is lengthened by d»rgh¹de¶a, e.g., *d¹sa+bhØya > d¹s»bhØya, tanu+kÅtysa > tanØkÅtya.* the final *Å* of the former member is replaced by *r»,* e.g., *pitr»kÅtaå* / The final *n* or *s* of the former member is dropped, e.g., *bhasman+kÅtaå>bhasm»kÅtaå* / *unmanas+bhØya > unman»bhØya* /

Upapada-tatpuru¬a-sa¹sa: In this type of *tatpuru¬a* compound the former member is some Indeclinable (*avyaya*) or an

Lesson 26
(¦advi, ¶aå P¹-haå)

Pr¹di-vibhakti-tatpuru¬a: In this type of the *tatpuru¬a* compound the former member is some prefix and the latter member is some noun, and the two members have some mutual Case relation, e.g., *atikr¹ntaå m¹l¹m = atim¹laå* (= better than the garland)/ *adhy¹rØ©h¹å ratham = adhirath¹å / Pragataå adhvam =pr¹dhvaå* (=gone very far off on the road) / *atikr¹taå r¹trim = atir¹traå / upagataå antyam = up¹ntyaå* (=near to the last, last but one)/ *avakÅ¬-aå kokilay¹ = avakokilaå* (=attracted by the cuckoo) / *sannaddhaå arthena =samarthaå* (=well bound with the purpose, or objective, or money) / *pariml¹naå adhyayan¹ya* (= bored of studying) / *vigataå lak¬a¹¹t = vilak¬a*ª*aå* (=without characteristics, i.e., peculiar) / Similarly, *virØpa , vyarthaå*, etc. *nirgataå ¹nand¹t = nir¹nandaå* (=bereft of joy, joyless), *nirgalaå argal¹t* (=gone out of the bolt, i.e., beyond control) / *nirgataå kala¡ k¹t = ni¬kala¡ kaå* (=free from blemish, immaculate, faultless,)/ *udgat¹ kØl¹t = utkØl¹* (=woman gone out of the family decorum, i.e., a wanton woman, or a river that has flooded beyond its banks)/ Similarly, *utpathaå* or *unm¹rgaå* (= the wrong path), etc. / *apagataå siddh¹nt¹t = apashiddh¹ntaå* (=bereft of any principles, wrong doctrine) / *apagataå arth¹t = ap¹rhaå* (=bereft of purpose, purposeless, useless) / *adhara, j¹nunaå = adhoj¹nu* (=lower than the knee) / *arthasya yogyaå = yath¹rhaå* (=in keeping with the objective, i.e., proper) / *arha*ª*asya yogyaå = yath¹rhaå* (=in keeping with the worthiness, i.e., worthy) / *su¬-hu bh¹¬itam = subh¹¬itam* (=well said, i.e., pithy saying) / *samyak pa-hitam =supa-hitam* (=well studied) / *pr¹rambhaå ahnaå = pr¹h*ª*aå* (=day-dawn, morning)/ *kØlam anugataå =anukØlaå* (=corresponding to the family or the river bank, i.e., convenient) / Similarly, *anurØpaå* (=corresponding to the form, i.e., similar, befitting) / *anvarthaå* (=corresponding to the purpose, i.e., true to the sense, appropriate) / *rathena virahitaå* (=bereft of a chariot) / *pak¬¹t bhinna* or *virahitaå = vipak¬a* (=out of the favour, i.e., unfavourable, opposite) / *»at raktaå = ¹raktaå* (=slightly red)

samaå (=likehis sister) / *ekena Ønaå = ekonaå =*(=short by one, one less than) / *m¹sena pØrvaå = m¹sa-pØrvaå* (=previous, or elder by, one month) / *lava*ª*ena mi¶raå= lava*ª*a-mi¶raå* (=mixed with salt) / *ekena adhikaå= ek¹dhikam* (=more by one, one more)/ *hari*ª*a¹ tr¹taå= hari-tr¹taå* (=saved by God) / *nakhena bhinnaå = nakha-bhinnaå* (=broken, or pierced, by finger-nails or claws)/ *jalena ¹rdraå= jal¹rdraå* (= moist with water) / *dadhn¹ odanaå = dadhyodanaå* (=rice with yogurt)/ *k»re*ª*a odanaå= k»rodanaå* (=rice with milk) / *gu©ena dh¹n¹ = gu©a-dh¹n¹* (=coriander seeds with jaggery /)

Caturth»-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Dative Case (ᴄ*aturth» vibhakti*), e.g., *dvij¹rtha, payaå = dvij¹rtha-payaå* (=milk meant for a Brahmin)/ Similarly, *dvij¹rtha-caruå* (=sacrificial food meant for Brahmin) / *dvij¹rtha-dak¬i-a¹* (=ceremonial gift for Brahmin) / In such a compound, a form of the pronoun *idam* has to be mentioned in lieu of the word *artha*, e.g. *dvij¹rtha, = dvij¹ya ayam* (=for Brahmin)/ *bhØtebhyaå baliå = bhØta-baliå* (=oblation meant for the goblins, or elements) / *netr¹bhy¹, sukham = netra-sukham* (= pleasing to the two eyes)/ *yajñ¹ya rak¬itam = yajña-rak¬itam* (=preserved for sacrifice)/ *gave hitam = go-hitam* (=beneficial to the cows) / *yØp¹ya d¹ru = yØpa-d¹ru* (=wood for sacrificial post) / *odan¹ya ¶¹layaå = odana-¶¹layaå*(=rice grains meant for making cooked rice)/ *ku*ª*©al¹ya hira*ª*yam = ku*ª*©ala-hira*ª*yam* (= gold meant for making ear-rings)/

Pañcam»-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Ablative Case (*pañcam» vibhakti*), e.g., *caur¹t bhayam = caura-bhayam* (=fear from a thief) / *vy¹ghr¹t bh»taå = vy¹ghra-bh»taå* (=afraid of a tiger) / *sukh¹t apetaå = sukh¹petaå*(=away from, i.e., bereft of, happiness= unhappy) / *gÅh¹t apo©haå = gÅh¹po©haå* (=kidnapped away from the house) / *hast¹t muktaå = hasta-muktaå* (=freed, or shot, from the hands)/ *svarg¹t patitaå= svarga-patitaå* (=fallen from heaven)/ *tara¡ g¹t apa-trastaå= tara¡ g¹patrastaå* (= distressed by the waves)/

¡a¬-h»-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Genitive Case (¬a¬-h» *vibhakti*), e.g., *bhojanasya vel¹ = bhojana-vel¹* (=time for taking food)/ *mØrkh¹ª¹, ¶atam = mØrkha-¶atam* (= a group of hundred fools)/ *tasya upari= tad-upari* (=above it, moreover)/ If the former member denotes the whole thing and the latter member denotes a part of it, the also such a compound is formed, but in its dissolution (*vigraha*) the member denoting the whole thing is put in the Genitive Case, e.g., *pØrva, k¹yasya= pØrva-k¹yaå* (=upper, or former, or front, part of the body) / *ahnaå pØrvam =pØrv¹hªaå* (= the former part of the day, i.e., morning)/ *ahnaå madhyam =madhy¹hnaå* (=midday, middle of the day, i.e., noon)/ *ahnaå s¹yam =s¹y¹hnaå* (= latter part of the day, i.e., evening)/ *sa, vatsara, mÅtasya = sa, vatsara-mÅtaå* (=died before one year, one year since he expired) /

Saptam»-tatpuru¬a: In the *tatpuru¬a* compound of this sub-type, the first member and the second one have the mutual relation of the Locative Case (*saptam» vibhakti*), e.g., *avasare pr¹ptaå = avasara-pr¹ptaå* (=arrived on the occasion) / *si, h¹sane sthitaå = si, h¹sana-sthitaå* or *si, h¹sana-sthaå* (=sitting on the royal throne) / *¹tape ¶u¬kaå =¹tapa-¶u¬kaå* (=dried in the sunshine) / *ak¬e¬u ¶auª©aå = ak¬a-¶auª©aå* (=skilled in gambling)/ *sabh¹y¹, paª©itaå= sabh¹-paª©itaå* (= court savant, wise man appointed as such in an assembly) / *¶¹stre¬u pravª»ªaå =¶¹stra-pravª»ªaå* (=proficient in scriptures, or sciences)/ *v¹ci pa-uå = v¹k-pa-uå* (=clever in speech) / *puru¬e¬u uttamaå = puru¬-ottamaå* (= the best among men, i,e., God) / *nÅ¬u ¶re¬-haå = nara-¶re¬-haå* (=the best among men)/ *manuje¬u ¶re¬-haå = manuja-¶re¬-haå* =best among the human beings) / *dvije¬u-¶re¬-haå = dvija-¶re¬-haå* (=the best among the twice-born ones, i.e., the Brahmins, the birds)/

The following compounds are **irregular** (*a-niyamita*): *anyasya k¹rakaå =anyat-k¹rakaå* (=doing other things) / *udakasya kumbhaå=udaka-kumbhaå* (=a pitcher of water) / *udakasya dhiå= uda-dhiå* (=collection, or mass, of water, i.e., sea, or ocean)/ *gav¹m ak¬i iva=gav¹k¬aå* (=an ellipsoid small window)/ *gav¹, ¶¹l¹ = go¶¹l¹* (=cowshed)/ *dinasya ardham =din¹rdham* or *ardha-dinam* (=half-day, midday) / *de¶asya madhyam = madhyade¶aå* or *de¶a-*

adjective, e.g., *pragataå ¹c¹ryaå =pr¹c¹ryaå / prakŬ-aå v¹taå = prav¹taå / prakŬ-aå adhv¹ =pr¹dhvaå / kutsitaå ¶abdaå =ku¶abdaå / apakŬ-aå ¶abdaå = apa¶abdaå / vipar»taå m¹rgaå= vim¹rgaå / vibhinnaå de¶aå = vide¶aå / ati¶ayitaå vegaå = ativegaå / pratikØlaå yodhaå =pratiyoshaå / adhikaå patiå = adhipatiå / adhikaå r¹j¹ = adhir¹jaå / adhi¬-¹tÅ daivatam = adhidaivatam, adhidevat¹* / The prefix in the former member is sometimes used as an Indeclinable, e.g., *prakar¬eªa caª©aå=pracaª©aå / prakŬ-a, tanuå =pratanuå / ati¶aya, kŬaå = atikŶaå / ati¶ayena dØraå = atidØraå / at»vadur¹paå = sudur¹paå* (=very much difficult to obtain) /

he v»ra ! ru¬-en api = tva, kevaala, kruddhaåbhavasi tad¹ api (=even when you get angry only), *t¹dŶena tvay¹, aria = satruå* (=enemy) *samaå=sama-talaå=bhØmau patitaå* (=lying flat on the earth), *kåtaå* (=has been rendered) /

The poet has tried to entertain the readers by using his poetic skill of using the compounds in such a way that the real meaning remains hidden until the compounds are not dissolved properly, and the apparent sense of the verse looks rather funny. Thus, apparently it looks as if, the verse is addressed to some person who is normally remains dejected, maintains himself by begging alms, and is ever subjected to disease, but due to his short-temperament, he has committed the rashness of making enmity with no less a God like ˜iva! It is a sort of parody!! But, the really intended sense is the eulogy of Lord ˜iva, who has gulped the deadly poison K¹kakØ-a, lives on alms, never leaves the Himalyan mountains, and has, by mere anger, rendered K¹madeva, the god-of-love, flat, in the form of a heap of ashes, on earth! Such a mighty hero is Lord Shiva, that his mere anger is enough to lay down the enemy flat on the ground!!

Now, let us get acquainted with the rest of the types of the *tatpuru-a* compound:

Pr¹di-tatpur¬a-sam¹sa has some of the prefixes (*pra-¹di*, i.e., the *upa-sargas*) as the former member of the compound. P¹ªini has listed, in his *Gaªa-p¹-ha*, all the twenty-two *uapsaargas* in a *sØtra* beginning with *pra*, and hence he refers to them *Pr¹di*, i.e., *pra*, etc. Hence this nomenclature of the compound. For instance, *ati-r¹traå* (=lasting beyond the night)/ *vi-rØpaå* (=bereft of beauty, ugly) / *anu-k¹laå* (=corresponding time) / While dissolving such compounds we have to add some such words., like *gata, kr¹nta* in the *vigraha-v¹kya* and make some adjective like *pra-gata* or *ati-kr¹nta* for the purpose, e.g., *ati-kr¹nt¹ ca r¹try¹å iti ati-r¹raå* (*y¹gaå*) /

Pr¹di-karmadh¹raya: Some of the *pr¹di-tatpur¬a* compounds are of the *karmadh¹raya* type, too. In such a compound, the former member is some prefix and the latter member is some

madhyam (=central part of a country, middle country)/ *puru¬asya ¹yu¬am = puru¬-¹yu¬am* (=human life-span)/ *båhat¹, patiå = båhaspatiå* (= Brihaspati, the preceptor of the gods)/ *maª©Øk¹n¹, saraå = maª©Øka-saraå* (=a pond full of frogs)/ *vanasya patiå = vanaspatiå* (=a large forest tree) / *vi¶vasya mitram = vi¶v¹mitraå* (=the seer named Vishvamitra) / *hådayasya ¶okaå = hådaya-¶okaå* or *håchokaå* (=heart pain, heartfelt sorrow) / *»¶vare adhi = »¶var¹dh»naå* (=depending on God)/ *r¹jñi adi= r¹j¹dh»naå* (=depending on the king, subject to the scope of king)/

Now, recite aloud the following verses and their explanations, trying to grasp their meaning:

KastØr» j¹yate kasmat ko hanti kariªa, kulam /

Ki, kury¹t k¹taro yuddhe mÅg¹t si, ho pal¹yanam //

Antar¹l¹po 'yam (=this is an internal dialogue), *prastutaå* (=has been presented) / *Asmin ¶loke prathama-dvit»ya-tÅt»ya-caraªe¬u* (=in the first, second and the third quarters), *pra¶n¹å* (=questions) *pradatt¹å* (=have been given) /*Caturtha-caraªe kram¹t* (=serially, i.e., one by one), *pratyekasya* (=of every) *pra¶nasya uttara,* (=reply) *pradattam / Yath¹* (= For example, instance) – *mÅg¹t - si, haå / pal¹yanam / Uttar¹ªi tu eva, bhavanti / KastØr» kasm¹t j¹yate* (= wherefrom is the deer-musk created)? *MÅg¹t* (=from a deer, or antelope)/ *karaª, kula, kaå hanti* (=who kills the horde of elephants)? *Si, haå* (=a lion) / *K¹taraå* (=a timid person) *yuddhe ki, kury¹t* (= what would he do)? *Pal¹yanam* (=running away, elopment)/ The fun in this verse is in the apparent funny statement in the last quarter, which would mean: 'A lion flees from a deer!'

S»mantin»¬u k¹ ¶¹nt¹ r¹j¹ ko'dbhuta-guªottamaå /

Vidvadbhiå k¹ sad¹ vandy¹ atraivokta, na budhyate //

Ayam apy-antar¹l¹paå/ Asmin ¶loke prathama-dvit»ya-tÅt»ya-caraªe¬u (=in the first, second and the third quarters), *pra¶n¹å* (=questions) *pradatt¹å* (=have been given) /*Caturtha-caraªe kram¹t* (=serially, i.e., one by one), *pratyekasya* (=of every) *pra¶nasya uttara,* (=reply) *pratyekasya caraªasya* (=of every quarter) *¹dy-ak¬aram anty¹k¬ara, ca* (=the first and the last syllable) *melayitv¹* (=by combining) *pr¹pyate* (=is obtained) /

Kaå r¹j¹ adbhuta-guªottamaå = adbhut¹å ¹¶carya-k¹rak¹å guª¹å
yasya santi saå, vartate (=exists, happens to be) ? r¹+maå= r¹maå
(= Rama) /Vidvadbhiå sad¹ k¹ vandy¹? vi+dy¹å = vidyaå
(=learning, or sciences) /

Kaå kau ke ka, kau k¹n hasati ca
hasato hasanti hariªk¬y¹å /
Adharaå pallavam a¡ ghr» ha, sau
kundasya korak¹n dant¹å //

Antar¹l¹po 'yam (=this is an internal dialogue), prastutaå
(=has been presented) / Asmin ¶loke prathama-dvit»ya—caraªayoå
(=in the first, and the second quarters), pra¶n¹å (=questions)
pradatt¹å (=have been given) / TÅt»ya-caturtha-caraªayoå kram¹t
(=serially, i.e., one by one), pratyekasya (=of every) pra¶nasya
uttara, (=reply) pradattam / Tatra (=Thus), pra¶n¹å uttar¹ªi ca
krameªa yath¹ (= the questions and the answers are, like this,
respectively) – Kaå ka, hasati (=who laughs at whom)? Hariª¹-
k¬y¹å= hariªasyaå ak¬iª» iva ak¬iª» yasya¹å s¹, tasy¹å (= of the
deer-eyed woman, i.e., a beautiful damsel) adharaå pallava, hasati/
Tasy¹å kau kau hasataå (=her what two laugh at whom two)? Tasy¹å
ak¬iª» a¡ ghr» ha, sau hasataå (=her two feet laugh at the swans) /
Tasy¹å ke k¹n hasanti (=her what limbs laugh at what things)?
Tasy¹å dant¹å kundasya korak¹n hasanti (=her teeth laugh at the
buds of the jasmine flower)/

Tatpru¬a-sam¹sa: The **nañ-tatpuru¬a** compound denotes
the sense of negation, as expressed by nañ (= na) / In such a
compound the first syllable is a (=na = not) where the word begins
with a consonant, e.g., a-jñ¹nam =na jñ¹nam (=absence of
knowledge, i.e., ignorance) / a-sandehaå = na sandehaå (=absence
of doubt, doubtless)/ a-krodhaå = na krodhaå (=absence of anger,
i.e., patience)/ na n»tiå = an»tiå (=absence of morality, i.e., immo-
rality) / a-pa-aå = na pa-aå (=non-cloth, i.e., something else than
cloth) / na sitaå= a-sitaå (=non-white, i.e., black)/ na smÅtv¹ = a-
smÅtv¹ (=having not remembered, i.e., forgotten) / But, where the
word begins with a vowel, the negative particle na is replaced by an,
e.g., na ¹rambhaå =an-¹rambhaå (=absence of beginning, i.e., non-
beginning) / na udara, yasy¹å s¹ = an-udar¹ (=one who has no

noun and long vowel, and to antya-»k¹r¹de¶a (i.e., -») of the final a,
e.g., dvayoå gavoå sam¹h¹raå = dvi-gavam / ppañc¹n¹, va-¹n¹,
sam¹h¹raå = pañca-va-» /Sapt¹n¹, pad¹n¹, sam¹h¹raå=sapta-pad»
/ Cat¾rª¹, s»trª¹, sam¹h¹å=catuå-s¾tr» /
But, trayªª¹, bhuvan¹n¹, sam¹h¹raå = tribhuvanam / trayªª¹,
phal¹n¹, sam¹h¹raå =tri-phal¹ /caturª¹, yug¹n¹, sam¹h¹raå =
catur-yugam / pañc¹n¹, p¹trª¹, sam¹h¹raå = pañca-p¹tram /
Similarly, pañc¹¡ gam (an almanac, having five aspects), dvyahaå
(= two days), tri-patham (=a junction of three roads), catuå¶¹lam
(= a place having four rooms), ¬a--karma (= the group of six religious
rituals, viz., ¶auca, mukha-m¹rjana, sn¹na, sandhy¹-vndana,
sv¹dhy¹ya and vai¶va-deva).

Now, recite aloud the following verse along with its
explanation, trying to grasp its meaning:
Vi¬¹d» bhaik¬am a¶n¹ti sad¹-roga, na muñcati /
Ru¬-en¹pi tvay¹ v»ra ¶ambhun¹riå sama-kÅtaå //

Sam¹sa-guptam idam / Asmin ¶loke am¹s¹å gupta-r¾peªa (=in
the hidden form) vartante / Prathama-dÅ¬-y¹ (= at first sight) tu
(=however) et¹dŶaå(=such) arthaå (=a sense) pratibh¹ti
(=appears) yad (=that) vi¬¹d» =¶ok¹turaå = khinnaå (=sorrowful,
dejected), bhaik¶yam = bhik¬ay¹ labdham annam (=the food
obtained by begging alms) a¶n¹ti= kh¹dati(=eats) /   Api ca
(=moreover), sad¹-roga, =sarvad¹ lagna, (=permanent, chronic)
roga, (=disease) na muñcati (=does not give up) / Kad¹pi sv¹sthya-
yuktaå na bhavati (=is never cured, or never regains health)/ tath¹pi
(=even then) t¹dŶena tvay¹ ru¬-ena = yad¹ krodh-yuktaå bhavasi
tad¹ (=when you get angry), ¶ambhun¹ samaå =¶ambhu-sadŶå
(=like ˜ivaå) ariå kÅtaå = (=made an enemy) / Kin-tu (=but),
n¹ya, kaveå abhipretaå (=intended) arthaå / Yad¹ guptaå =nil»n¹å
(= hidden) sam¹s¹å udgh¹-yante (=opened up) tad¹ arthaå et¹dŶaå
vartate / Tad-yath¹ (=for instance) – vi¬¹d» =vi¬a, k¹lakØ-am
(=deadly poison) atti (=eats, gulps) iti saå = ˜ivaå, iti tatpuru¬a-
sam¹saå / ˜a-d¹ro 'ga, na muñcati / D¹raiå saha vartate iti sa-d¹raå
/ ˜ivaå sad¹ ardha-n¹r»-na-e¶vara-r¾peªa vartate ity-arthaå / Saå a-
ga, = na gacchati iti a-gaå=parvataå him¹laya-r¾paå (=the
mountain, i.e. the Him¹layas), na muñcati (=never deserts) / ˜iva
sadaiva him¹laye eva ni-vasati ity-arthaå / Et¹Å¬ena ¶abhun¹ tvay¹,

¶¹ka-priyaå p¹rthivaå=¶¹ka-p¹rthivaå (=a king, or a person, who likes vegetables) / Similarly, deva-pujakaå br¹hmaªaå = deva-br¹hmaªaå (=a Brahmin worshipping the deity) / ch¹y¹-pradh¹naå taruå = ch¹y¹-taruå (=a shady tree)/ vi¬a-mi¶ram annam= vi¬¹nnam (=poisoned food)/ icch¹-kÅtaå bhogaå = icch¹-bhogaå (=the wished-for enjoyment) / agni-preritaå rathaå = agni-rathaå (=the chariot driven by fire)/ abhijñ¹na-smÅt¹ ¶akuntal¹= abhijñ¹na-¶akuntal¹ (=Shakuntala remembered by a token of recognition)/

The following karma-dh¹raya compounds are **irregular,** and are called **mayØra-vya, sak¹di-sam¹sa**, e.g., mayØraå ca asau vya, sakaå (=cunning) = mayØra-vyasakaå / vi¶i¬-a, tejaå = tejo-vi¶e¬aå (=extraordinary majesty) / vi¶i¬-aå atithiå= atithi-vi¶e-aå (=special guest)/ vi¶i¬-aå satk¹raå = satk¹ra-vi¶e-aå (=particular welcome) / adhamaå r¹j¹=r¹j¹dhamaå (=bad king) /hatakaå duryodhanaå = duryodhana-hatakaå (= wretched Duryodhan) / apasadaå naraå = nar¹pasadaå (=a vile man)/t¹pase¬a¶ ca asau kunñjara¶ = kuñjaraå t¹pasaå = t¹pasa-kuñjaraå (=an elephant, i.e., a mighty one among the ascetics = an excellent ascetic) / puru¬a¶ ca asau n¹ga¶ ca = puru-a-n¹gaå (= a cobra, i.e., highly sensitive and dangerous man, or a notable man) / kÅtakaå putraå = putra-kÅtakaå (=the one who has been taken as a son) / anyaå r¹j¹ = r¹j¹ntaram (=another king) / anyat janma = janm¹ntaram (= another birth) / cid eva=cin-m¹tram (=consciousness only, pure consciousness) / na asti bhaya, kutaå api asya =a-kutobhayaå (=the one who has no fear from anywhere) / na asti kiñ-cana asya =a-kiñcana (=having nothing of his own, a fully utterly poor, indigent person) / One should remember that, generally, the Gender of the karmadh¹raya compound is the same as that of the latter member in it. If there is the word r¹tri or ahan, or one having a final long vowel, it is replaced by final a (a-k¹rny¹de¬a), making them r¹tra, aha, etc. This is called antya-hrasv¹de¶a, e.g., pØrva, r¹try¹å=pØrva-r¹tram (=fore-night)/madhy¹hnam(=midday, noon) /

Dvigu-sam¹sa: In the dvigu compound, the former member (pØrva-pada) is a numerical adjective (sa¡ khy¹-v¹caka-vi¶e-aªa), except eka, and the whole compound denotes a group or a collection of things. The latter member in it is subjected to antya-hrasv¹de¶a of the final

belly, i.e., a girl whose waist so thin as almost non-existent) / The following tatpuru¬a compounds are **irregular**: na panth¹å =a-panth¹ or a-patham (=contrary to the proper path, i.e., bad way)/ na puman na str» =na-pu, sakaå (=an eunuch) / na mitram =a-mitram (=a non-friend, i.e., an enemy)/

Karma-dh¹raya-sam¹sa: In the karma-dh¹raya compound, of the two members, either the former or the latter one expresses the sense of comparison. In comparing one thing to another, the thing compared is called the upameya, e.g., mukham (=face), while the thing with which it is compared is called upam¹na, i.e., candraå (=the Moon). The karmadh¹raya compound in which the former member denotes an upam¹na is called the upam¹na-pØrvapada-karmadh¹raya. e.g., Ghanaå iva ¶y¹maå = Ghana-¶y¹maå (=dark like a cloud. i.e. Lord R¹ma or Lord Krishna)/ Candraå iva sundaram = candra-sundaram (=beautiful like the Moon)/ vidyut iva cañcalam =vidyuc-cañcalam (=unsteady, or fleeting, like the lightning) / himaå iva ¶i¶raå = hima-¶i¶raå (=cool like ice, ice-cold).

The karmadh¹raya compound in which the former member denotes an upameya is called the upameya-pØrvapada-karma-dh¹raya. e.g., puru¬a vy¹ghraå iva = puru¬a-vy¹ghraå (=tiger-like, i.e., cruel and rash man) / mukha, kamalam iva = mukha-kamalam (=lotus-like face)/ v¹lmik» eva kokilaå = v¹lmik»-kokilaå (=a cuckoo in the form of the seer V¹lm»ki) / kavit¹ eva ¶¹kh¹ = kavit¹-¶¹kh¹ (=a branch in the form of poetry)/ padam aravindam iva or padam eva aravindam = pad¹ravindam (=lotus-like foot, or lotus in the form of a foot) /

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings:
Kar¹ravindena pad¹rvinda,
    Mukh¹ravinde vinive¶ayantam/
  Va-asya patrasya pu-e ¶ay¶na,
    B¹la, mukunda, mans¹ smar¹mi //
Karaå=hastaå, eva aravinda, =kamalam, iti ka¹ravinda, = hasta-kamala, , tena (=by the lotus-like hand), pad¹rvinda, = cara¬a-kamala, (=the lotus-like foot), mukharvinde= ¹sya-kamale= (=in the lotus-like mouth), vi-ni-ve¶ayanta, = vi¶e-a-rØpeªa

sth¹payanta, (=putting specially or particularly), b¹la, =¶i¶u-svarØpa, (=child or infant), mukunda, =kÅ¬ªa, (=to Krishna), manas¹ (=by the mind, mentally), smar¹mi (= I remember).

KØjanta, r¹ma r¹meti madhura, madhur¹k¬aram /
¸ruhya kavit¹-¶¹kha, vande v¹lm»ki-kokilam //

Kavita-¶¹kh¹, = kavit¹y¹å, r¹m¹yaªa-mah¹k¹vya-rØpasya vÅ-k¬asya ¶¹kh¹, (= on the branch in the form of poetry, i.e., of the tree in the form of the great epic, the R¹m¹yaªam), aruhya = ¹rohaªa, kÅtv¹ (=having ascended), madhura, =madhura, yath¹sy¹t tath¹ (=sweetly), madhur¹k¬ara, =madhuraiå ak¬araiå yath¹ sy¹t tath¹ (=with sweet words), r¹ma r¹meti = he r¹ma! he r¹ma iti (=like 'O R¹ma! O R¹ma!') kØjanta, =kØjana, kurvanta, (=cooing, warbling), v¹lm»ki-kokila, =v¹l»ki-mahar¬i-rØpa, kokila, (=to the seer Valmiki in the form of a cuckoo), vande=namaskaromi (=I bow down, salute) /

The karma-dh¹aya compound, in which the former member is a qualifying adjective, is called the **vi¶e¬ªa-pØrva-pada-karma-dh¹raya**, e.g., gambh»raå (=deeply resonant) n¹daå (=voice, sound) = gambh»ra-n¹daå / uttamaå (=best, topmost) janaå (=person) = uttama-janaå / ghora, (=dangerous) vanam (forest) = ghoravanam / While dissolving such a compound, it is customary to use a form of the pronoun adas (M.) with the substantive of the Masculine and Feminine Gender, and that of the pronoun tad (N.) with the substantive of the Neuter Gender, e.g., uttamaå ca asau janaå = uttama-janaå / ghora, ca tad vanam = ghora-vanam /

The karma-dh¹aya compound, in which the both the members are qualifying adjectives, is called the **vi¶e¬ªobhaya-pada-karmadh¹raya**, e.g., ¶»ta, ca u¬ªa, ca =¶»to¬ªam (=cold and warm) / ¶uklaå ca kŬªaå ca = ¶ukla-kŬªam (=white and black, i.e., black and white) / ¹dau sn¹taå (=bathed first) pa¶c¹t anuliptaå (=then anointed) = sn¹t¹nuliptaå / ¹dau suptaå (=asleep) pa¶cat utthitaå (=awoke) = suptotthitaå / kÅta, ca a-kÅta, ca = kÅt¹kÅtam =(done and undone, or not properly done)/

Sometimes, when the sense of 'good' or 'bad' is to be conveyed, the prefix su (=su¬-hu or ¶obhanam=good, excellent) or ku (= kutsitam=bad) is put as the former member of a karma- dh¹raya compound., e.g., su¬-huå or ¶obhanaå puru¬aå or janaå = su-puru¬å or su-janaå (=a good man) / su¬-huå or ¶obhanaå m¹rgaå or panth¹ = su-m¹rgaå or su-pathaå (=a good path, excellent way) / kutsitaå m¹rgaå or panth¹ = ku-m¹gaå or ku-pathaå (=bad path, or evil way) / Sometimes, when the latter member (uttara-pada) has an initial vowel, or a semi-vowel, the prefix ku is replaced by kat, thus ku+ a¶vaå > kat+a¶vaå >kad (by coale- scence) +a¶vaå = kada¶vaå (= bad horse) / ku+rathaå > kat+ rathaå > kad+rathaå=kadrathaå (=a bad chariot)/ ku+ u¬ªam > kat+u¬ªam> kad+u¬ªam= kadu¬ªam or ko¬ªam (= slightly hot, warm)/ ku+rØpam = kurØpam or kat+rØpam >kad+rØpam= kadrØpam (=badly shaped, ugly)/ In the case of kutsitaå r¹j¹ or kutsitaå sakh¹, the prefix ku is replace by kim, e.g., ku+sakh¹ > kim+sakh¹ > ki, +sakh¹= ki, sakh¹ (=bad friend) / ku+r¹j¹ > kim+r¹j¹ >ki, +r¹j¹= ki, r¹j¹ (=bad king)/ Similarly, su-dinam (=good day)/ su-vacanam (=good utterance, word) / su-bh¹-itam (=well spoken, good saying)/ su-jalam (=good water)/ ku-jalam (=bad water)/

If the former member of the compound denotes a direction or a number and the whole compound becomes an adjective of some noun, it is regarded as the karma-dh¹raya, e.g., sapta ca te Å-ayaå =saptar¬ayaå (=the seven Vedic seers, viz., Madhucchandas, Vishvamitra, Atri, Angirasa, Bhardvaj, Vamdev, Vasishtha, or the seven stars of the Great Bear, representing the seven sages, viz., Marichi, Atri, Angirasa, Pulastya, Pulaha, Kratu and Vasishtha) / pañca ca te jan¹å =pañca-jan¹å (=the five class of people, viz., Brahmin, Kshatriya, Vaishya, Shudra and Nishad) / Uttaraå ca asau dhruvaå=uttara-dhruvaå (=the North Pole, the north pole-star)/

When, in a karma-d¹raya, the former member is a compound, and the latter member is some noun, the last member of the former member, i.e., the middle member of the new compound, is dropped, and such a compound is called the **madhyama-pada-lop»-sam¹sa**

aᵃ + khañ (= *¹k+»na*) – *yu¬mad+aᵃ+khañ > yau¬m+ ¹ka +»na = yau¬m¹ka»na* (=pertaining to you all) / *tava+aᵃ+khañ > t¹v+ak+»na = t¹vak»na* (=pertaining to you, your's) / *asmad+aᵃ +khañ > ¹sm+¹k+»na = ¹sm¹k»na* (=pertaining to us, ours') / *mama+aᵃ+khañ > m¹m+ak+ »na = m¹mak»na* (=pertaining to me, mine) /

-*hañ* (=*ika*) – *m¹sa+-hañ > m¹s+ika = m¹sika* (=belonging to a month, monthly) / *s¹, vatsarika* (=yearly, annual) / *s¹ya, -pr¹tika* (=pertaining to evening and morning) / *paunaå-punika* (=repeatedly) /

-*yu /-yul* (=*ana*) – *s¹yam+-yu* or *-yul =s¹yam+t+ana =s¹yantanam* (= of the evening) / *cirantanam* (=of a long time)/ *pr¹hᵃetanam* (=of the early morning) / *pragetanam* (=of the noon) / *div¹tanam* (= of the day) / *id¹»ntanam* (=of this time, of now)/ *tad¹n»ntanam* (=of that time) /

tarap (=*tara*) – *ku¶ala+tarap > ku¶ala+tara = ku¶ala-tara* (=more skillful of the two) / *catura-tara* (=more intelligent of the two) / *vidvat-tara* (=more learned of the two)/ *dhani-tara* (=more wealthy of the two) / *guru-tara* =(= heavier of the two) / *»yasun* (=*»yas*) – *laghu+»yasun > lagh+»yas =lagh»yas* (=shorter, or lighter, of the two)/ *pa-u+»yasu >pa-+»yas= pa-»yas* (= cleverer of the two) / *dhana+»yasun > dhana_»yas=dha»yas* (wealthier of the two)/*antika+»yasun > ned»y+»yas= ned»y+»yas* (=nearer)/ *alpa+»yasun > alp+»yas = alp»yas* or *kan»yas* (=smaller of the two)/ *yuvan+»yasun > yav+»yas = yav»yas* (=younger of the two / *hrasva+»yasun > hras+ »yas=hras»yas* (=shorter of the two)/ *k¬ipra+»yasun > k¬ep +»yas= k¬ep»yas* = (speedier of the two)/*sthØla+ »yasun > sthav+»yas =sthav»yas* (= grosser of the two)/ *dØra+»yasun > dav+»yas = dav»yas* (=nearer of the two)/ *guru +»yasun > gar+»yas =gar»yas* (=heavier of the two)/ *vara+»yasun > var+»yas=var»yas* (=better of the two)/ *priya+»yasun > pre+»yas > pre+yas = preyas* (=dearer of the two)/ *bahu+»yasun > ba, h+»yas= ba, h»yas* (=more of the two)/ *kŶa+»yasun > kra¶+»yas= kra¶»yas* (=thinner of the two) / *¶reyas* or *jy¹yas* (=better of the two)/ *var¬»yas* (=older in years, or age, of the two)/ *stheyas* (=steadier of the two)/ *dra©h»yas* (=stronger, or more firm, of the two) / *mrad»yas* (=more tender of the two) / *bhØyas* (=more of the two, again and again) /

(= a lake-born one, i.e. lotus) / *pØrva, j¹taå =pØva-jaå* (=previously born, elder, forefather) / *anu j¹taå = anu-jaå* (= born afterwards, younger) / *anu gacchati = anu-gaå* (=one who goes after, follower, servant) / *na gacchati = a-gaå* (the one who does not go,or move, i.e., a mountain) / *vÅtra, hanti = vÅtra-han* or *vÅtra-ghnaå* (=Indra, the one who killed the demon VÅtra) / *¶oka, dad¹ti=¶oka-daå*(=one who gives sorrow) / Similarly, *har¬a, karoti = har¬a-karaå* (=one who gives joy) / *artha, karoti* (*iti hetu asy¹*) *s¹ = arthakar» vidy¹* (=the learning that fetches money, commercial knowledge, purposeful knowledge) / *priya, karoti asy¹å* (*iti ¶lam asya*)= *priya-karaå* (= a lover, a friend) / *Vacana, karotiy¹ s¹ =vacana-kari* (=obedient) / *gaja iva gacchati s¹ = gaja-g¹min»* (=walking like an elephant) / Similarly, *kokila-bh¹¬iᵃ»* (=a woman speaking like a cuckoo)/ *sukhen t»ryate s¹ = su-tar¹ nad»* (=easily fordable river) / *sukhena labhyate= su-labhaå* (=easily available) / *duåkhena j»yate =dur-jayaå* (=difficult to conquer) /

The following *upapada* compounds, being irregular, are **noteworthy:** *lal¹-a, tapati = lal¹-a, -tapaå* (=scorching the forehead,
i.e., the Sun) / *udara, bibharti =udara, -bharaå* (=one who cares only for feeling his belly with food) / *r¹trau carati =r¹tr, -caraå* (=one who moves during the night, i.e., a goblin, devil, thief) / *paᵃ©itam ¹tm¹na, manyate =paᵃdita, -manyaå* (=taking himself to be a savant)/ *kula, ka¬ati s¹= kula, -ka¬¹* (=pulling down the banks, i.e. a stormy river) / *priya, vadati s¹=priya, -vad¹*(=sweet-speaking woman) / *sØrya, na pa¶yati s¹ =a-sØrya, -pa¶y¹* (=a woman who never sees the Sun, i.e., living in the harem) / *ardh¹ Åk =ardha-rc* or *ardha-rcam* (=a semi Åc¹, i.e., the Vedic verse) / *vi¬ᵃoå puram = vi¬ᵃu-puram* (=the city of Vishnu)/ *vimal¹ ¹paå yasmin tat = vimal¹pa, saraå* (=a lake having clean water) / *r¹jyasya dhØå = r¹jaya-dhur¹* (= the yoke of kingdom) / *svargasya panth¹å = svarga-pathaå* (=the path to heaven) /

Now, recite aloud the following verse and its explanation, trying to grasp its meaning:
Utsara¡ ga-kalitoru-ka-¬r»-bh¹jir¹
uta bhaya¡ kara-bh¹l¹å /

Santu p¹yaka-gaª¹ jaya tais tva,
     g¹m ago-har-abhil¹va il¹v» //

Bh¹¬¹-citram idam (=this is a word-picture) / *Asmin ¶loke vicitr¹* (=queer) *¹¶carya-kar»* (=wonderful) *bh¹¬¹* (=language) *dÅ¶yate, yena*(=so that) *¶abd¹nam arth¹å* (=the meanings of the words) *jñ¹tum* (=to know) *ka-hina, pratibh¹ti* (=are found to be difficult)/ *Atra arthaå, eva, prak¹reªa* (=in this manner) *jñ¹yate*(=is known) / *He r¹jan iti*(=(= 'O King!') *adhy¹h¹ryam* (=is implied) / *Tava ity-api adhy¹h¹ryam* (='your' is also implied)/ *p¹yaka-gaª¹å = sevaka-lok¹å* (=mass of the servants) / *K»dÅ¶¹å? utsara¡ ga-kalitoru-ka-¹r»-bh¹jit¹å* / = *uts¹hapØrª¹ni, a¡ g¹ni ye¬¹,   te*(=having their limbs full of enthusiasm), *te¬u kalit¹å=dÅ¶yam¹m¹n¹å* (=displayed), *Ørvyaå = vi¶¹l¹å* (=broad), *ka-¹ryaå laghu-kha©g¹ni* (=daggers), *t¹bhiå bh¹jir¹å = ¶obha-m¹n¹å* (=shining) / *Yad-v¹* (=or that), *ut-sar¹ni = ati-mudit¹ni a¡ g¹ni, te¬u kalit¹å = dÅ¶yam¹n¹å, Ørvaå=vi¶¹l¹å, ka-¹å= kapola-prade¶¹å* (=temples, i.e., either sides of the head) *ye¬¹, t¹dÅ¶¹å, ar»bh¹ =ar»ª¹m ibh¹å gaj¹å, te¬¹m ¹jiå= sa, gr¹maå, ta, ranti=dadati* (= giving fight to the broad-templed elephants of the enemy in a battle), *uta* (=and), *kidÅ¶¹å? Bhaya¡ karbh¹l¹å=bhaya, kurvati ye t¹dÅ¶¹å, bh¹l¹å=lal¹-a-prade¶¹å ye¬¹, te, t¹dÅ¬¹å* (=having frightening foreheads) *sevaka-jan¹å, iti yojyam* (=should be construed thus), *santu* (=may they be) / *Taiå* (=through them),   *il¹vaå=il¹, pÅthv»m avati iti, asau= pÅthv»-rak¬akaå* (=one who protects the earth, i.e., the territory of the kingdom = the ruler), *bhavasi ity-adhy¹h¹ryam / T¹dÅ¶aå tva, , jaya = vijay» bhava* (=may you be victorious) / *Api ca*(=moreover), *tva, taiå, a-gohara, = gav¹, haraªa, yath¹ na sy¹t tath¹= a-gohara, ,* (=in such a way that the cows are never kidnapped), *yasya saå =a-goharaå* (=one inwhose kingdom the cows could never be kidnapped), *t¹dÅ¶aå prabalaå bhØtv¹ ity-arthaå, tva, , il¹v» =kamadevasya jet¹* (=one who defeats the Cupid) *bhØtv¹ ity-adhy¹harya* ('having become' is implied), *g¹,   = pÅthv», , jaya* (= you conquer) /

There is in this verse, an amalgamation of the poetic skill of strange picturesque language, in which some of the words used seem to be of some other unknown language, because at first sight

chvi, **and** *s¹ti.* **Let us discuss them in detail as follows:**
a (=*ya*)– *gr¹ma+ya=gr¹myaå*(=a villager, a rustic) /
hañ (=*ina*) – *gr¹ma+khañ = gr¹ma+»n = gr¹m»ªaå* (=belonging to village)/
yat (=*ya*) – *dyu+yat > div+ya = divyam* (=belonging to heaven, divine) / *pr¹c+yat > pr¹c+ya=pr¹cyam* (=belonging to the former times, ancient) / *ap¹c+yat > ap¹c+ ya > ap¹cyam* (=pertaining to the south) / *udac+yat > ud»c+ya = ud»cyam* (pertaining to the north) / *prat»c+yat > prat»c+ya =prat»cyam* (=pertaining to the east) / *sandhy¹+yat > s¹ndhy¹+ya = s¹ndhy¹yam* (=pertaining to the evening)/
tyap (=*tya*)– *am¹+tyap>am¹+tya=am¹tyaå*(=minister) /*iha+tyap > iha+tya = ihatyaå* (=pertaining to here) / *kva+tyap >kva+tya = kvatyaå* (=pertaining to where) / *nityaå* (=pertaining to all times, permanent) / *tatastyaå = tatratya* (=belonging to that place) / *atratyaå* (=belonging to this place / *yatastyaå* (=belonging to where, which place) /
ha (=*»ya*) - *¶¹l¹+cha > ¶¹l¹+»ya > ¶¹l»ya =¶¹l»yaå* (=belonging to the school) / *m¹l¹+cha > m¹l¹+»ya > m¹l»ya = m¹l»yaå* (=belonging to the garland) / *tad+cha=tad+»ya = tad»ya* (=belonging to him, his) / *yad»ya* (=whose) / *yu¬mad»ya* (=belonging to you) / *asmad»ya* (=belonging to us) / *bhavad»ya* (=belonging to you) /
aª (=*a*) – *sandhi-vel¹+aª=s¹ndhi-velam* (=of the twilight time) / *am¹v¹sy¹+aª =am¹vasyam* (=of the new moon night)/ *trayo-da¶» +aª =tr¹yoda¶am* (=of the thirteenth day) / *caturda¶» +aª=c¹turda¶am* (=of the fourteenth day) / *pØrªa-m¹s» + aª= paurªam¹sam* (=of the full moon night) / *prati-pad¹+aª=pr¹ti-padam* (=of the first day of a month)/ *hemanta+aª=haimantam* (=of the Fall season)/ *¶i¶ira+ aª= ¶ai¶iram* (=of the Winter season)/ *vasanta+aª =v¹santam* (=of the Spring season) / *gr»¬ma+ aª= grai¬mam* (=of the Summer season) /
aª (= *¹ka*) – *yu¬mad+aª > yau¬m+ ¹ka= yau¬m¹ka* (=pertaining to you all) / *tava+aª > t¹v+aka = t¹vaka* (=pertaining to you, your's) / *asmad+aª > ¹sm+ ¹ka =¹sm¹ka* (=pertaining to us, ours') / *mama+aª > m¹m+aka = m¹maka* (=pertaining to me, mine) /

to, or from, us) / *ataå*=therefore, hence, for this reason) / *tataå* (=due to that reason, from it, then) / *madhyataå* (=from middle, or inside) / *parataå* (=from behind) / *kutaå* (=from where) / *sarvataå* (=from everywhere, from all sides) / *itaå* (=from here) / *ubhayataå* (=from both sides) / *paritaå* (=all around) / *abhitaå* (=from nearby) /

    tral (=*tra*) – *tatra* (=there) / *yatra* (=where) / *bahutra* (=in many places) / *sarvatra* (=everywhere) / *ekatra* (=in one place, together) /,but, *iha* (=in this place, here) /

    d¹ (=*d¹*) – *sarvad¹*(=at all times, ever)/ *ekad¹* (=one upon a time) / *anyad¹* (=at another time)/ *kad¹* (=when) / *yad¹* (=when) /

    d¹n»m (=*d¹n»m*) – *id¹n»m* (=now, at present) / *tad¹n»m* (=at that time, them) /

    th¹l (=*th¹*) - *yath¹* (=in which way, for instance, as for example)/ *tath¹* (in that way, also, similarly) / But, *katham* (=how) / *ittham* (=thus, in this way)/

    dh¹ (=*dh¹*) – *anekadh¹* (=in numerous ways, of many types)/ *bahudh¹* (=in many ways, of many types)/

    ast¹ti (=*ast¹t*) – *parast¹t* (=in front of) / *adhast¹t* (=below, under)/ *upari¬-¹t* (=on the upper side, over, above)/

    anap (=*ena*) –*dak¬iªena* (=to the south) / *uttareªa* (= to the north)/ *adhareªa* (=downwards, under) / *pØrveªa* (=to the east)/ *pa¶cimena* (=to the west) /

    ¹ti (= *¹t*) – *pa¶c¹t* (=behind, at the back)/ *uttar¹t* (=to, or from, the north)/ *adhar¹t* (=from under) / *dak¬iª¹t* (= to, or from, the south) /

    kåtvauc (=*kåtvas*) – *pañcakÅtvaå* (=five times)/ *¬a-kÅtvaå* (= six times)/ *saptakÅtvaå* (=seven times)/ *bahukÅtvah* (=many times)/

    suc (=*s*) – *dviå* (=twice), *triå* (=thrice) / *catuå* (=four times) / But, *eka+suc > eka + s =ekataå* or *sakÅt* (=once) /

    ˜*ai¬ika*: **The terminations that are applied to denote the senses other than those listed above, are called ¶*ai¬ika*, i.e., the rest of them, miscellaneous. They are** *ya*, *khan*, *yat*, *tyap*, *cha*, *aª*, *-hañ*, *-yul*, *tarap*, *tamap*, *iyasun*, *i¬-han*, *kalpap*, *de¶ya*, *de¶»yar*, *kan*,

the words like *utsara¡ ga, ka-¹r», p¹yaka, g¹ma, gohara, bhil¹va,* and *il¹v»* hardly seem to belong to Sanskrit proper, and the reader   is rather deluded or confused! Then, as we go on dissolving the compounds and try to gather the meaning, we find that after all the language is definitely Sanskrit, and the verse proposes to convey the sense of a statement of blessing or good wishes to a ruler that, with his formidable forces comprising the frightfully hefty and enthusiastic soldiers armed with shining daggers and capable of fighting out the huge elephants in the army of his enemy in the battle, protect his property in the form of hoards of cows from being kidnapped by the enemies, defeat his enemies and come out victorious! The medieval Sanskrit poets, supported by local kings, used to compose such skillful poetic compositions containing mixture of various languages, to parade their mastery over the meters, scholarship, and poetic capability and thereby entertain the kings, and the scholars, as also the variety of courtiers in the royal assemblies, and gain the royal favor as poet laurite. We have presented in this book a few interesting specimens from their rich collection in the famous Sanskrit anthology, known by the title *'Subh¹¬ita-ratna-bh¹©¹g¹ra',* (i.e., a treasure of the gems in the form of pithy Sanskrit metrical sayings).*

    Now, let us acquaint ourselves with the rest of the types of Sanskrit compounds:

    Aluk-sam¹sa: As we have seen so far, when a compound ifs formed, the Case Termination of the former member (*pØrva-pada*) is dropped (*luk*), e.g., *r¹masya bh¹ry¹ > r¹ma-bh¹ry¹* / But, it is seen that when some words combine into a compound as the former member, their Case Temination is not dropped (*a-luk*). In the P¹ªinian system this process of dropping the termination is known by the signs *lup, ¶lu,* or *luk*, in different contexts. Thus, the compound in which the Case Termination of the *pØrva-pada* is not dropped, and remains unelided (*a-luk*) is called the ***aluk-sam¹s,*** e.g., *añjas¹ kåtam > añjas¹-kåtam* (=done honestly)/ *ojas¹ kåtam > ojas¹-kåtam* (=done forcefully) / *pu, s¹ anujaå > pu, s¹-anujaå > pu,s¹-anujaå* (=the one having an elder

brother) /*janu¬¹ andhaå > janu¬¹- ndhaå* (=blind from the very birth) / *¹tman¹ pañcamaå > ¹tman¹- pañcamaå* (=including himself and four others) / In all the above instances, the Instrumental Case Termination of the *pØrva-pada* has not been dropped, and has remained *a-luk.* In the examples, like *parasmai-padam, prasmai-bh¹¬¹å, ¹tmane-padam, ¹tmane-bh¹¬¹å,* etc., the Dative Case Termination of the *pØrva-pada* has remained undropped (*a-luk*). In the examples, like *dur¹d-¹gataå, cakr¹n-muktaå,* the Ablative Case Termination of the *pØrva-pada* has remained undropped (*a-luk*). In the examples, like *pa¶yato-haraå* (=stealing in the very presence, i.e., a goldsmith or a robber) / *devan¹, -priyaå* (=a fool), *d¹sy¹å-putraå* (=an illegal son of a servant-maid, a rogue), the Genitive Case Termination of the *pØrva-pada* has remained undropped (*a-luk*). / In the examples, like *gehe-¶Øraå* (=bold only in his house), *gehe-nard»* (=shouting only in his residence), *kar*ªe-japaå (=a slenderer, a backbiter, a spy), *yudhi-¬hiraå* (=steadfast in a battle, the name of the eldest P¹ª©ava), *sarsi-jam* (=born in a lake, i.e., a lotus flower), *khe-caraå* (=moving in the sky, i.e., a bird or a demi-god like a vidy¹dhara), the Locative Case Termination of the *pØrva-pada* has remained undropped (*a-luk*).

   MayØra-vya, sak¹di-sam¹sa : When in some *karmadh¹raya* compounds, the component words are not in proper order, or when there is some other type of irregularity, such compounds have been listed in a separate class by P¹ªini, and it has been named as *mayØra-vya, sak¹di* (=beginning with the '*mayØra-vya, saka*') from the first compound in the list, e.g., *vya, sakaå mayØraå > mayØra-vya, saka* (=a cunning peacock), *vya, sakaå ca ch¹traå ca > ch¹tra-vya, sakaå* (=a cunning student) / *udak ca av¹k a > ucc¹vacam* (=higher and lower) / *ni¶cita, ca pracita, ca > ni¶ca-praca,* (=determined, confirmed by experience) / *k¹, di¶a, y¹mi aham iti cintayan pal¹yitaå=k¹ndi¶ikaå* (=the one running away haphazardly)/ *aho puru¬aå aham iti yasy¹, kriy¹y¹m abhidh»yate s¹ =¹hopuru¬ik¹* (=self-praise, self-conceit, boasting), *aha, pØrvam iti yasy¹, kriy¹y¹, abhidh»yate s¹ =aham-ahamik¹* (=rivalry, competing spirit) / *y¹ Åcch¹ =yad-Åcch¹* (=destiny, accident) / *yad bhavi¬yati*

 We shall now discuss the rest of them:
   Parim¹ª¹rthaka and *Sa, khy¹rthaka*: **The terminations of this type are: *vatup, m¹trac, aª, ©ati, tayap,* and *ayac* / They convey the sense of numbers and measurement.**
   vatup (= *yat*) – *yat+vatup >i+yat=iyat* (=**this much) *kim + vatup =kiyat*(=how much)/**
   m¹trac (=*m¹tra*) – *pañca+m¹trac >pañca+m¹tra=pañca-m¹tram* (=**only five) / *¶ama-m¹tram* (merely the peace of mind.**
   aª (=*a*) – *puru¬a+aª >pauru¬a+a =pauru¬am* (=**of the size of a man, pertaining to man, manliness, deed of valour) / *hastin+aª >h¹stin+a=h¹stinam* (=of the size of an elephant, deep as can drown an elephant) /**
   ©ati (=*ati*) – *kim+©ati > k+ati = kati* (=**how many) /**
   tayap (=*taya*) – *dvi+tayap > dvi+taya = dvitayam* (=**a group, or collection, of two) /**
   ayac (=*aya*) – *dvi+ayac > dv+aya = dvayam* (= **a group of two) / *trayam* (=a gathering of three) / *catu¬-yatam* (=a collection of four) /**
   Hit¹rthaka: **The terminations *cha* and *yat* are applied to convey the sense of 'beneficial to':**
        cha (=*»ya*) – *vatsa+cha > vats + »ya = vatsi»yam = vatse- bhyaå hitam* (=**beneficial to the calves) = *dugdham* (=milk) /**
   yat (=*ya*) – *danta+yat > dant+ya = dantya* (=**pertaining, or beneficial, to tooth) / *dantyaå vyañjanaå* (=dental consonant) / *danty¹ au¬dhiå* (=a medicinal plant beneficial to teeth) / *dantyam mañjanam = dantya-mañjanam* (=useful for cleaning the teeth) / *danta-mañjanam* (=toothpaste) /**
   Kriy¹-vi¶e¬aª¹rthhaka: **The terminations *tasil* denoting the sense of the Ablative Case, *tral, d¹* and *d¹n»m* denoting time, *th¹l* and *dh¹* denoting type, *ast¹ti* denoting direction, *anam, ¹ti, kÅtvauc* and *suc* denoting repeated action, are applied to form various kinds of adverbs:**
   tasil (=*tas*) – *tvat+tasil > tvat+tas=tvattaå* (=**from you, due to you) / *yu¬mattaå* (=due to, or from, you) / *asmattaå* (=due**

the Parasmai-pada; and like (3rd Per.) *sta*, *s¹t¹m*, *sata*; (2nd Per.) *sth¹å*, *s¹th¹m*, *dhvam*; (1st Per.) *si*, *svahi*, *smahi* in the ₍tmane-pada. For instance, of *kÅ* - (3rd Per.) *ak¹r¬»t*, *ak¹r¬ ak¹r¬*; (2nd Per.) *ak¹r¬»å*, *ak¹r¬-am*, *ak¹r¬-a*; (1st Per.) *ak¹r¬am*, *ak¹r¬va*, *ak¹r¬ma*; in the Parasmai-pada, and (3rd Per.) *akÅta*, *akÅ¬at¹m*, *akÅ¬ata*; (2nd Per.) *akÅth¹å*, *akÅ¬¹th¹m*, *akÅ¬»©ham*; (1st Per.) *akÅ¬i*, *akÅ¬vahi*, *akÅ¬mahi* in the ₍tmanepada. Similarly, of *¶ru – a¶rau¬»t*, of *n» - anai¬»t*, of *jñ¹ - ajñ¹sta*, of *masj – am¡ k¬»t*, of *yaj – ay¹k¬»t*, of *dah – adh¹k¬»t*, of *- ama*, *sta*, of *ram -ara*, *sta*, of *da¶ - ad¹k¬»t*, of *vas – av¹ts»t*, of *pracch – apr¹k¬»t*, of *han – avadh»t* , and of *adh+i – adhyai¬-a adhyag»¬-a* /

Now, recite aloud the following verses, and their explanations, trying to grasp their meanings:

Kumbhakar^aas tato 'garj»d bha-¹, ¶ c¹ny¹n av»vÅtat /
Up¹ya, sta mah¹str¹^ai nirag¹c ca druta, puraå //

Tataå = *r¹va^a-v¹ky¹nantara, , kumbhakar^aaå* = *r¹va^aasya madhyam¹nujaå* (=mid-brother), *agarj»t* = *garjitav¹n* (=roared) / **Saå any¹n** = *apar¹n*, *bha-¹n* =*yodh¹n*= *sainik¹n*, *ca av»vÅtat* = *nivartitav¹n* (=made them return) / **Saå mah¹str¹^ai** = *bÅhad-¹yudh¹ni* (=great weapons), *up¹ya, sta* = *gÅh»tav¹n* (=took) / **Saå purah** = *la¡k¹-nagary¹å* (= from the city of Lanka), *nirag¹t*=*nirgataå*=*bahir gata* (=went out) *ca* /

MØrdhn¹ divam iv¹lekh»t kha, vy¹pad vapu¬oru^a¹ /
P¹d¹bhy¹, k¬¹m iv¹bhaits»t dŹ-y¹ 'dh¹k¬ad iva divaå //

(Kumbhakar^aaå) *mØrdhn¹* = *mastakena* = *¶iras¹* (=with his head), *¹k¹¶am* (=the sky), *alekh»t*= *likhitav¹n* (=scratched), *iva* (=as though) / *saå ur^a¹* = *vi¶¹lena*=*mahat¹* (=broad, extensive), *¶ar»re¬a*, *kham*= *¹k¹¶am* (=the sky), *vy¹pat* =*vy¹ptav¹n* (=encompassed), *iva* / *Saå p¹d¹bhy¹m* = *cara^a¹bh¹m* (=with two his feet) *k¬m¹m*= *pÅthv»m* (=the earth), *abhaitsit* = *vid¹ritav¹n* = *bhinnav¹n* (= pierced, shattered) *ive* / *Saå dŹ-y¹* = *dar¶nena* (=by his glance), *dvi¬aå*= *¶atrØn* (=the enemies), *adh¹k¬»t*=*dagdhav¹n* (=burnt down) *ive* /

Taddhita-pratyaya: **We discussed some of the types of the *Taddhita* terminations previously in thetwenty-first lesson.**

tad bhavi ¬yati iti ¹ha yaå saå = *yad-bhavi¬yaå* (= a fatalist, one depending on destiny) / *a¶n»ta pibata iti eva, yatra abhidh»yate tatra* =eat-drink situation, attitude of personal physical joyfulness) /

Nitya-sam¹sa: Some compounds cannot be dissolves, and if one tries to do it, the sense would be changed, because all of its members could not be mentioned in the *vigraha*. Such a compound is called the *nitya-sam¹sa*, e.g. *kha-v¹rØ©haå* (=mean, indecent)/ It was a rule of discipline in ancient times that a student should sleep on the ground, even then if he breaks the rule by sleeping on a bedstead, or commits akin indiscipline, he is mentioned by such a compound. In *dvij¹ya aya, =dvij¹rtham* (*caruå*=cooked sacrificial food) the word '*artha*' does not occur in the *vigraha*. All the *avyay»-bh¹va* and some other compounds are included in this type. It can be called by attaching the term '*nitya*' with the name of the type to which it belongs.

PÅsodar¹di-sam¹sa: When it cannot be explained as to how a particular compound is formed, even if it were of the *tatpru-a*, *bahuvr»hi*, etc., it is said to belong to the *pru¬oar¹di* type, and while explaining such a compound when it occurs in any verse or sentence in the literature, the Sanskrit commentators remark: '*pÅ¬odar¹ditv¹t s¹dhu*' (=It is alright because it belongs to the *pru¬oar¹di* type' !) / Some other examples of this type are as follows: *pÅ¬ataå udara,* (=the belly full of drops of water, i.e., suffering from dropsy) or *pÅ¬ataå udara, yasya saå* = *pru¬odar¹m* (=one who suffers from dropsy) / *manasaå »¬i^aaå* = *man»¬i^aaå* (=learned, or wise man) / *v¹r^a¹*, *v¹hikaå* =*bal¹hakaå* (=cloud) / *gØ©haå ca asau ¹tm¹* = *gØ©hotm¹* (=God) / *j»vanasya mØtaå* = *j»mØtaå* (=a sack of life, i.e., water = cloud)/ *pi¶itam ¹c¹mati* =*pi¶¹caå* (=ghost, evil spirit) / *¶m¹naå ¶erate atra* = *¶ma¶¹nam* (=the place where the dead bodies lie, i.e. cemetery) / *mahy¹, rauti* = *mayØraå* (=peacock) / *hartu, manaå yasya* =*hartu-man¹å* (=one wishing to take away) / *kartu, manaå yasya* =*kartu-man¹å* (=one wishing to do) / *gantu, manaå yasya* =*gantu-man¹å* (=one wishing to go **away) / In such cases it is customary to attach the term '*pru¬oar¹di*' to the name of the type the particular compound belongs.**

Sup-sup-sam¹sa or **Kevala-sam¹sa**: The compounds that could not be included in any of the types of the *dvandva, tatpuru¬a, bahuvr»hi* and *avyay»bh¹va*, have been separated in a different class called the *sup-sup-sam¹sa* or *kevala-sam¹sa*, e.g., *pØrva, bhØtaå = bhØta-pØrvaå* (=that existed in the past) / *pØrvam adÅ¬-aå = adÅ¬-a-pØrvaå* (=not seen previously) / *adya v¹ ¶vaå v¹ = adya-¶vaå* (=today or tomorrow) / *pØrva, kÅtaå =kÅta-pØrvam* (=done formerly)/ Mostly, the former member in such compounds is some adverb, indeclinable or an *avyay»bh¹va-sam¹sa,* and the latter member is some adjective, e.g., *janmanaå prabhÅti ¶uddhh¹n¹m = a-janma-suddh¹n¹m* (=of those who had been pure right from their very birth) / *vidhim an-atikramya yath¹ sy¹t tath¹ hutam agnau yaiå te¬¹m =yath¹-vidhi-hut¹gn»n¹m* (=those who had performed sacrifice as per the procedure) / *nik¹ma-bh»¬a³aå* (=extremely dangerous)/

S¹pek¬a-sam¹sa: '*Sapek¬a*' means 'that which expects the other one'. Some compounds are such that they are related to some other word, which should have been a part of it, but in actual usage it is used with the compound as a separate word. Such a compound is called the *s¹pek¬a-sam¹sa,* e.g., *deva-dattasya guru-kulam* / Here, although the word '*guru*' is related with the word '*deva-dattasya*', it has been compounded with the word '*kula*' / In *dinasya purv¹rdha-par¹rdha-bhinn¹,* although the word '*pØrv¹rdh-par¹rdha*' is related to the word '*dinasya*', it has not been compounded with it, and remains separate.

Some changes occur at the end of the compounds when the words constituting them come together to form them. All the rules about them are normally given in the chapters, called *sam¹s¹nta-prakara³a,* in the traditional Sanskrit works known as '*vy¹kara³a*', such as, the *Siddh¹nta-kaumud», Prakriy¹-sarvasvam, ˜akat¹yana-vy¹kara³am, Jainendra-vy¹kara³am, K¹tantra-vy¹kara³am,* and others.

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings
Te 'bhyagur bhavana, tasya supta, caik¬i¬at¹'tha tam /
Vy¹h¹r¬us tumul¹n ¶abd¹n da³©ai¶c¹'vadhi¬ur drutam //

akhyat, apaptat, avocat, a¶i¬at, a¶vat, ahvat / Now, let us see all the forms of *vac,* by way of specimen: (3rd Per.) *avocat, avocat¹m, avocan*/ (2nd Per.) *avocaå, avocatam, avocata* / (1st Per.)   *avocam, avoc¹va, avoc¹ma /.* And, in the ¸tmane-pada (3rd Per.) *avocata, avocetet¹m, avocanta* / (2nd Per.) *avoath¹å, avoceth¹m, avocadhvam* / (1st Per.) *avoce, avoc¹vahi, avoc¹mahi /*

Third Variety: **Here also the terminations are the same as shown above, but the adjunct *ca¡* (=a) is added before the termination, consequently the first syllable (*ek¹c=eka+ac*) undergoes reduplication (*divtva-bhava*). The adjunct *ca¡* , instead of *cli,* is added before the termination in the case of all the roots of the Tenth (*cur¹di*) Class, any roots used in Causal (*preraka*), and the verbal roots *¶ri* (=to serve), *dru* (=to run), *sru* (=to slip off),** e.g., of *kath* (10 U.), in the Parasmai-pada (3rd Per.) *acakathat, acakathat¹m, acakathan*/ (2nd Per.) *acakathaå, acakathat¹m, acakathata,* (1st Per.) *acakatham, acakath¹va, acakath¹ma /,* and in the ¸tmane-pada (3rd Per.) *acakathata, acakathet¹m, acakathanta*/ (2nd Per.) *acakathath¹å, acakathatheth¹m, acakathadhvam* (1st Per.) *acakathe, acakath¹vahi, acakath¹mahi /*; of *kam* (1 ¸.=to desire, love - *k¹mayate,* in 3rd Per. Sing.) *acakamata* and *ac»kamata/*; of *ta©* (10 U.=to beat - *t¹©ayati, t¹©ayate*) *at»ta©at / at»tadata /*; of *spÅh* (10 U.=to wish, covet – *spÅhayati, spÅhayate*) *apaspÅhat, apaspÅhata /*; of *ga³* (10 U.=to count – *ga³ayati, ga³ayate*) *ajaga³at, aj»ga³ata /*; of *cur* (10 U.=to steal – *corayati, corayate*) *acØcurat, acØcurata /.* In Causal, of *kÅ* (10 U.=to do – *karoti, kurute*) *ac»karat, ac»karata /.* Similarly, of *bhØ – ab»bhavat*; of *budh - abØbudhat*; of *hr»* (3 P.=to blush) – *aj»hripat*; of *a-* (1 P.=to loiter) *¹-i-at*; of *ghr¹* (1 P. =to smell) *ajighrapat*; of *¶ri – a¶i¶riyat, a¶i¶riyata*; of *dru - adudravata* ; of *pa-h – ap»pa-hat*; of *pac – ap»pacat* /

Fourth Variety: **Here, too, the same terminations are applied to the verbal roots, but the adjunct *sic* (=s), instead of the *cli,* is applied to them, and due to it the vowel in the root undergoes the vÅddhi modification, thus the terminations look like (3rd Per.) –s»t, st¹m, suå; (2nd Per.) s»å, stam, sta;(1st Per.) sam, sva, sma in**

of impotence!) / *m¹ g¹å ¶ucam* (=don't be sorrowful)/ Here, normally the forms would have been like, *a-bhØt, a-gamaå, a-g¹å /*. (4) After *sic,* the adjunct *i* (*id-¹gama*) is applied, as of *sev* in, *a+sev+i+t > a+sev+»+t= asev»t/.* (5) After *a*, the termination *jha* (of 3ʳᵈ Pers. Pl.) is replaced by –*ata* in the ¸tmane-pada, as of *edh, edh+i+s+jha > edh+i+¬+ata = edhi¬ata /.* (6) In the case of the ᵃ*y-anta* verbal roots ᵃ*», ¶ri, dru and ¶ru*, used in the Active voice (*kartari-prayoga*), the adjunct *cli* is replaced by *ca¡* (=*a*); and even if the *vÅddhi* of the verbal base (*a¡ga*) has occurred due the ᵃ*i* termination, it is replaced by its *hrasv-¹de¶a*, and if the *i-k¹r¹di* termination is not to be applied, even the ᵃ*i* termination is elided, as of *kath, a-ca-kath+at = acakathat/* (7) If the verbal root is not yet reduplicated (*an-abhy¹sa*), its first syllable (*ek¹c=eka-ac*), i.e., the first consonant +the first vowel is reduplicated, as of *kam* in, *a+ca+kam+ata = acakamata /* In this *la-k¹ra*, the verbal root *ad* is replaced by *ghas, han* by *vadh*, and *i* by *g¹*, which are their *dh¹tv-¹de¶as*, as of *ad* in *a-ghasat*, of *han* in *a-vadh»t*, and of *i* in *a-g¹t /*

First Variety: Here, the terminations: (3ʳᵈ Per.) *t, t¹m, uå* ; (2ⁿᵈ Per.) *s, tam, ta* ; and (1ˢᵗ Per.) *am, va, ma;* are applied, e.g., of *d¹* in *ad¹t, ad¹t¹m, aduå; ad¹å, ad¹tam, ad¹ta; ad¹m, ad¹va, ad¹ma.* Similarly, of *bhØ* in *abhØt*, of *i* in *ag¹t*, of *sth¹* in *asth¹t*, of *dh¹* in *adh¹t*, of *so* in *as¹t /* From the viewpoint of grammatical analysis here the process is: *da+lu¡ > a+d¹+ ¶ap+t > a+d¹+ cli+t > a+d¹+ sic+t =* (after the elision of *sic*) *= ad¹t /*

Second Variety: The same termination that used to be applied for conveying the sense of the action of yesterday (*ana-adyatana-bhØta-k¹la* or *hyastana- bhØta-k¹la*) are applied in this variety, too. The roots in this variety mostly conjugated in the Parasmai-pada, but the forms of the verbal roots *sam+Å, khy¹, vac* and as with a prefix are conjugated in the ¸tmane-pada, too, e.g., *sam-¹rata / akhyata /* The penultimate nasal of the verbal root is elided, e.g., of *bha, ¶* in *abhra¶at*, of *skand* in *askadat /* The following verbal roots are replaced by their respective root-substitute (*dhtv-¹de¶a*), e.g., *as > asth, khy¹ > khya, pat > papt, vac > voc, ¶¹s > ¶i¬, ¶vi > ¶va*, and *hve > hØv*, e.g., *¹sthat,*

Te=r¹k¬as¹å, tasya=kumbha-karᵃasya, bhavana, = niketanam (=to the residence), *abhyaguå= gat¹å* (=went) / *Atha=gaman¹-'nantaram* (=after going, i.e., having reached, there), *ta, = kumbhakarᵃa, =tan-namnaå r¹vaᵃasya bhr¹taram* (=Kumbha-karᵃa, the brother of R¹vaᵃa, the famous king of La¡k¹), *supta, = nidr¹ᵃa,* (=while he was asleep), *aik¬i¬ata= dÅ¬-avantaå* (= saw), *tumul¹n =mahataå dhvan»n=ghora-¶abd¹n* (=loud noises), *vy¹h¹r¬uå=vy¹hÅtavantaå=ucch¹titavantaå* (=went on utterring), *daᵃ©aiå ca* (=and with the sticks), *druta, = ¶»ghra,* (=immediately), *avadhi¬uå =prahÅtavantaå=t¹©itavantaå* (=began to beat, thrash) /

Coalescence: *te+abhyaguå+bhavanam / ca+aik¬i¬ata+ tha/ vy¹h¹r¬uå+tumul¹n / daᵃ©aiå+ca+avadhi¬uå+drutam /*

Ke¶¹n aluñci¬us tasya gaj¹n g¹tr¬v acikraman /
˜»tair abhya¬ca, s toyair al¹tai¶ c¹'py adambhi¬uå //

Te=r¹k¬as¹å, tasya= kumbhakarᵃasya, ke¶¹n (=hairs), *aluñci¬uå = utp¹-itavantaå* (=pulled off, drew out) / Tasya g¹tre¬u *=a¡ ge¬u* (=on the limbs), *gaj¹n = hasinaå* (=elephants), *acikraman* (=made to roam, or walk)/ ˜»taiå *= ¶¹talaiå* (=cold), *toyaiå= jalaiå* (=with water), *abhya¬ican = abhi¬iktavantaå* (=poured, bathed, made wet)/ Api ca (and, moreover), *al¹taiå = ulmukaiå* (=with burning torches), *a-dambhi¬uå =dagdhavantaå =* scorched, -+burnt him).

Nakharair akarti¬us t»k¬ᵃair ad¹¡ k¬ur da¶anais tath¹ /
˜»tair atautsuå ¶Ølai¶ ca bher»bhi¶ c¹ 'v»vadan ¶ubh¹å //

Te(=rak¬as¹å), *tÅk¬ᵃaiå = ni¶itaiå* (=sharp, pointed), *nakhaiå= nakharaiå* (=with the nails), (*kumbhakarᵃam*) *akarti¬uå = chinnavantaå* (=scratched, breached), *tath¹ t»k¬ᵃaiå, da¶anaiå =dantaiå* (=by teeth), *ad¹¡ k¬uå = da¬-avantaå* (=gnawed, nibbled, took bites), *t»k¬ᵃaiå ¶Ølaiå = bhallakaiå* (=spears), *atautsuå = p»©itavantaå* (=pierced, gave pain), *¶ubh¹å = ¶obhan¹å=sundaraå* **(excellent), *bher»n= ¹nak¹n*** (=drums), ***av»vadan = v¹ditavantaå*** (=played upon) /

Coalescence: *nakhaiå+ akarti¬uå + t»k¬ᵃaiå + ad¹¡ k¬uå+ da¶anaiå + tath¹ / ¬»taiå+atautsuå / ¶Ølaiå+ca+ / bheriå+ca+av»vadan /*

Sa t¹n n¹j»ga^aat sarv¹n icchay¹ 'budha ca svayam /
AbØbudhata kasm¹n m¹m apr¹k¬»c ca ni¬¹car¹n //

Saå= kumbhakar^aaå, t¹n=pØrva-nirdi¬-¹n (=above-mentioned), *sarv¹n = sakal¹n prabodop¹y¹n* (=all the means of awakening), *na aj»ga^aat = na ga^aay¹m¹sa = na veditav¹n* (=did not notice, or respond, took no account of), *svayam =¹tman¹=svecchay¹* =(on his own account), *abudha =aj¹gar»t* (=woke up, got up) / *(tad¹) saå r¹k¬as¹n =ni¶¹car¹n* (=to the demons), *apr¹k¬»t =apÅcchat=pÅ¬-av¹n* (=asked), *kasm¹n =kena k¹ra^aena* (=why, for what reason), *m¹m* (=me), *abØbudhata = bodhitavanta* (=awakened, made to wake up), *iti evam* (=thus)/

Coalescence: t¹n + na + aj»ga^aat / sarv¹n + icchay¹ + abudha / m¹m+apr¹k¬»t+ca /

Now, note: These verses are from the *bha--i-k¹vyam* describing picturesquely the ways and means by which the servants of R¹va^aa tried to slowly awaken his brother Kumbhakar^aa from sleep at an odd time. But, while doing so the poet has skillfully incorporated in these verses the illustrative forms of the Aorist Past Tense, viz., *aik¬i¬ata, vy¹h¹r¬uå, avadhi¬uå, aluñci¬uå, acikraman, abhya¬ican, adambhi¬uå, akarti¬uå, ad¹¡ k¬uå, atautsuå, av»vadan, aj»ga^aat, abudha, abØbudhata,* and *apr¹k¬»t.*

Generally, since the verbal forms of *Lu¡* (=*adyatana-bhØta-k¹la*), i.e., the Aorist, are found to be used in Sanskrit literature to express the sense of the past events of all the types, whether the recent one, or the near past or very far of one, it is know in common parlance known as the Common Past Tense (s¹m¹nya-*bhØta-k¹la*). As we have seen in the case of the verbal forms in the *la-k¹ras,* like the *Li-* (=*parok¬a-bhØta-k¹la*) and the *Lu-*(= *hyastana-bhØta-k¹la*), the verbal root takes the different terminations in it. In order to show its independent existence, we had previously mentioned it as the *adyatana-bhØta-k¹la.*

Adyatana-bhØta-k¹la (lu¡): This type of the Past Tense is found to be of seven varieties in Sanskrit, and in each one of them different terminations are found to be applied to the verbal roots. Of them, the first and the second varieties (excepting some verbal roots of the *tud¹di,* i.e., the sixth class) are Parasmai-pad», while the rest of the varieties are Ubhaya-pad». Generally, the usage of the *Lu¡ - lak¹ra* is more found in the Vedic *Sa, hit¹s,* the *Br¹hma^aas,* the *¸ra^ayakas,* the *Upani¬ads,* and in the classical works of poets like Bh¹ravi, M¹gha, ˜r»-har¬a, and others. The verbal forms of this Common Past Tense are multifarious and complicated.

According to the **P¹^ainian procedure** of the grammatical analysis, the following process is taken to have place in the formation of the verbal forms of the Sanskrit verbal roots in this type of the past tense: (1) The adjunct ¶ap (=*a*) is at first replaced by *cli* (=*i*) and then by *sic* (=*s*), as of *»k¬* in, *a+»k¬+i+cli+ata > a+»k¬+i+sic+ata> a+»k¬+i+s+ata > a+»k¬+i+¬+ata > aik¬i¬ata/* . (2) The final vowel of the verbal roots *bhØ and sØ* is not replaced by its the *gu^aa* equivalent, as of *bhØ* in, *a+bhØ+t=abhØt, a+sØ+s+at > a+sØ+so+at > a+sØ+¬av+at = asØ¬avat /.* (3) When the *Lu¡ - lak¹ra* is used with the indeclinables *m¹* and *sma,* the adjunct *a©-¹gama* (=*a*), normally prefixed in the Past Tense, is dropped, as in *m¹ bhØt* (=let it not be), *klaibya, m¹* **sma gamaå p¹rtha (=O Arjuna! Don't get into a state**

SUPPLEMENTARY STUDY
(*Sv¹dh¹ya-pØrti*)

We have acquainted ourselves, to an appreciable extent, with various kinds of the verbal forms. Now, we should look into some of the necessary details worth knowing about some very popular verbal forms of the verbal roots popular in the Sanskrit language.

Note the forms of the following verbal roots in 3rd Per. Sing., of Present (*la-*) and Imperfect (*la¡*) Tenses (*k¹la*) and the Imperative (*lo-*) and Potential (*li¡*) Moods (*artha*):
bhØ (1 P.= to be, exist) *bhavati, abhavat, bhavatu, bhavet* /
na¶ (4 P.=to be destroyed, cease to exist) *na¶yati, ana¶yat,*
     na¶yatu. na¶yet /
vi¶ (6 P.=to enter, get in) *vi¶ati, avi¶at, vi¶atu, vi¶et* /
     kath (10 P.=to speak, tell, state) *kathayati, akathayat*,
kathayatu,   kathayet /
     labh (1 ¸.= to get, acquire, attain) *labhate, alabhat*,
labhat¹m, labheta /
     yudh (4 ¸.=to fight) *yudhyate, ayudhyata, yudhyat¹t*,
yudhyeta /
     mÅ (6 ¸.=to die) *mriyate, amriyata, mriyat¹m,mriyeta* /
     kath (10 ¸.=to speak, tell, state) *kathayate*,
akathayatkathayat¹m, kathayeta /

        Since the verbal forms of the following verbal roots do not follow the rules of their respective class, and are conjugated differently, they have to known as irregular forms:

     gup (1 P. =to protect) - *gopayati, agop¹yat, gop¹yatu*,
go¹yet /
     dhØp (1 P. = to incense) - *dhØp¹yati, adhØp¹yat*,
dhØp¹yatu, dhØp¹yet /
     vicch (6 P. = to go, move) – *dhØp¹yati, adhØp¹yat*,
dhØp¹yatu,   dhØp¹yet /

tamap(=*tama*) – *ku¶ala+tamap = ku¶ala-tama* (=most skillful of all) / *catura-tama* (=cleverest of all)/ *vidvat-tama* (= most learned of all) / *dhni-tama* (=wealthiest of all) / *mahat-tama* (=greatest of all) / *guru-tama* (=heaviest)/ *ladhu-tama* (=lightest)/
     i¬-han (= *i¬-ha*) – *pa-u+i¬-han > pa-=i¬-ha = pa-i¬-ha* (=cleverest) / *lagi¬-ha* (=shortest, youngest) / *ghani¬-ha* (=closest, thickest) / *nedi¬-ha* (=nearest)/ *alpi¬-ha* (=smallest)/ *kani¬-ha* (=youngest)/ *yavi¬-ha* (=youngest)/ *hrasi¬-ha* (=shortest) / *k¬pi¬-ha* (=speediest)/ *k¬odi¬-ha* (=smallest) / *sthavi¬-ha* (=grossest)/ *davi¬-ha* (=most distant)/ *dr¹ghi¬-ha* (=longest)/ *gari¬-ha* (=heaviest)/ *vari¬-ha* (=greatest, best) / *pre¬-ha* (=dearest)/ *ba, hi¬-ha* (=most) / *kra¶i¬-ha* (=thinnest)/ *¶re¬-ha* (=best)/ *jye¬-ha* (=eldest)/ *var¬i¬-ha* (=oldest in age)/ *sthe¬-ha* (=steadiest) / *dra©hi¬-ha* (=most firm, strongest)/ *mradi¬-ha* (=most tender)/*bhØyi¬-ha* (=most, greatest extent)/

        Now, read aloud the following verse and its explanat Now, read aloud the following verse and its explanation, trying to grasp its meaning:
BÅhat-sah¹yaå k¹y¹nata, k¬od»y¹n api gacchati /
SambhØy¹mbodhim abhyeti mah¹-nady¹ nag¹pag¹å //
     Sloko ꞌya, m¹gha-kaveå ¶i¶up¹la-vadh¹khe mah¹k¹vye (2. 100) *vartate* / *bÅhat-sah¹yaå =mah¹-sah¹yav¹n* (=one who has got great assistance), *k¬od»y¹n api*(=even if he may be the smallest, most insignificant, person), *k¹ry¹nta, – k¹ryasya anta,* (=the end of an action, the task) *gacchati* (=goes to, reaches) / *Tath¹ hi* (=as for instance), *ap¹, samØhaå =¹paå* (=mass of water), *tena gacchati iti ¹pag¹å* (=that which goes by it, i.e. the river), *nag¹pag¹å = nag¹n¹m ¹pag¹å= giri-nadyaå* (= mountain rivers), *mah¹-nady¹ = ga¡ g¹dikay¹ mahaty¹ nady¹* (=with big river, like the Ganges, etc.), *sambhØya = militv¹* (=having met), *ambhodhi, = a, bhas¹, nidhi, =samudram* (=to the sea), *abhyeti =abhi-gacchati =pr¹p- noti* (=arrives at, reaches) /

        Sometimes the sense of the indeclinable words, the verbal forms, and the superlative forms are augmented, or intensified, is expressed by suffixing the termination ¹m, e.g.,

kim +tama+ ¹m > kim+tama+ ¹m = kintam¹m (=which the best of
them) / *pr¹hᵃe-tam¹m* (= in the very early morning)/ *uccaistam¹m* (=very much loudly, at the highest) / *jayatitam¹m = vijayatetam¹m* (=is the topmost among the victors, is supremely victorious)/

kalpap (=*kalpa*) - *de¶ya* (=de¶ya) - *de¶ʉyar* (=*de¶ʉya*) – These three *taddhita* terminations denote the sense of 'about', 'almost', 'slightly less' and add it to the words when they are suffixed them, e.g., *vidvat-kalpaå = vidvad-de¶yaå = vidvad-de¶ʉyaå* (=almost a scholar, slightly less learned) / *pañca-var¬a-kalpaå = pañca-var¬a-de¶yaå = pañca-var¬a-de¶ʉyaå* (=almost five years old)/ *yajati-kalpam =yajati-de¶yam =yajati-de¶ʉyam* (=sacrifices to a slightly less extent /

kan (=ka) –putra+kan =putrakaå (=pitiable son) / *bhik¬ukaå* (=the pitiable beggar) /

cvi (=ʉ) – When a thing takes over another form than what it had previously, the sense of this phenomenon is expressed by appluing the *cvi* termination. This termination is suffixed along with the forms of the verbal roots *kÅ, bhØ* or *as.* The termination is elided, but the final vowel *a* or *¹* of the former member in the word is replaced by *ʉ*, e.g., *a-kÅ¬ᵃaå* (=that which is not black) *kÅ¬ᵃaå kriyate=kÅ¬ᵃ+ʉ+kriyate > kÅ¬ᵃʉkriyate* (=is blackened, is rendered black) / *a-ga¡g¹ ga¡g¹ sy¹t = gan¡gʉsy¹t* (=the non-Ganges is taken to be the Ganges) / *¶uchʉbhavati* (=impure is purified) / *pa-Økaroti* (=a dull one is being taken as clever) /

s¹ti (=s¹t) – When some thing is transformed into something like else, this sense is expressed by the *s¹ti* termination, as by the *cvi.* e.g., *kÅtsnam* (=entire) *indhanam* (=fuel) *agniå* (=fire) *bhavati = indhanam agni-s¹d bhavati = agnʉbhavati* (= is reduced to fire) / *bhasma-s¹d bhavati=bhasmʉbhavati* (=is reduced to ashes) /

so that), *sva-janaå=svasya janaå* (=a relative), *¶va-janaå =kukkuraå* (=a dog, dog-folk, a canine person) *m¹ bhØt = na sy¹t* (=may not be), *sakala,* (= all, entire), *¶akala,* (= a piece of broken earthen pot) *m¹ bhØt, sakÅt =eka-v¹ram* (=once, at one time), *¶akÅt*(=dung) *m¹ bhØt /* The idea is that if one does not study grammar it would be impossible for one to pronounce the Sanskrit words correctly, as is highly essential for a Sanskrit speaker, and instead, one would confuse, for instance, the dental sibilant consonant *'s'* in the words like *sva-janaå*, *sakalaam*, *sakÅt*, etc., with the alveolar sibilant *'¶* , and, consequently, instead of using these words intended to convey the senses of 'a relative', 'entire', and 'once', one would per force convey the unintended senses of 'dog', 'a piece of broken earthen pot' and 'dung', due to the corrupt mispronunciation of those words by replacing their *'s'* by *¶a'*!

Thus, this verse emphasizes, in a jocularly manner, the serious importance of correct pronunciation of Sanskrit words, because even a slightest modification in a single vowel or consonant in the pronunciation makes a world of difference in the sense conveyed. Correct utterance is a sure key to convey the intended sense of the words utilized by the speaker. It is found that often people use the Sanskrit words in the changed environment of the modern times when the modern Indian languages and local dialects thereof are prevalent in popular usage, and create humouros confusion, and then find fault with the ancient author. For instance, the famous statement of Lord Manu, viz., *'na strʉ sv¹tantryam arhati'*, which recommends that a woman should not be neglected and left to fend herself for protecting her womanhood, and it has been misinterpreted as restricting the independence of women! Thorough knowledge of the Sanskrit through the study of grammar would conduce to stop these unauthorized gestures.

This verse contains a rather sarcastic reference to the conventional sources of corruptions of the originally pure Sanskrit words, conveying thereby that when these same words are pronounced by these social professional groups in their practical usage, they are mispronounced and thus get corrupted! These social groups normally make use of the local vernacular dialects for their normal daily profession which require them to communicate with the local people of the inner rural parts of the various regions of the country, and consequently they have to use a language mixed with the Sanskrit, Prakrit, Apabhra, ¶a and modern dialectical words! These are the sources of linguistic modifications of the opriginal Sanskrit words!! And, the task of the Sanskrit grammarian is to preserve the Sanskrit words in their original correct form!!! This is the reason why there have been Sanskrit Grammarians, like the eight predecessors of P¹ªini, P¹ªini himself, K¹ty¹yana, Patañjali, ˜¹ka-¹yana, Jinendra, Hemacandra, and others, in India from time to time in different ages.

Since one was required to have a thorough knowledge of the classical Sanskrit language, recognized the respectable learned (¶i¬-a-m¹nya) people from ancient times for acquiring the knowledge of the Vedic and ancient Indian culture and civilization, as also to dive deep into the *R¹m¹yaªa*, the *Mah¹bh¹rata*, and the *pur¹ªas*, and the religious and philosophical literature, the study of grammar has been strongly recommended as a recognized short-cut to master this language, since it is no longer in popular parlance. To this end, some wise man has advised as follows in the verse given below:

Yady-api bahu n¹dh»¬e

         tath¹ 'pi pa-ha putra vy¹karaªam /

Sva-janaå ¶va-jano m¹ bhØt

         sakala, ¶akala, sakÅc-chakÅt //

He putra (O Son)! *yady-api* (=even if), *bahu na adh»¬e = tva, adhika, adhyayana, na karo¬i* (=you may not study muchmore), *tath¹ api* (=even then) *vy¹karaªa, pa-ha = vy¹karaªasya adhyayana, tu ava¶yam eva kuru* (=you do study the grammar) / *kim k¹raªam =kena hetun¹* (=why? What for? For what reason?)/ *Yena = yena hetun¹* (=for this same reason that,

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(A¬-¹vi, ¶aå P¹-haå)

Prak»rªaka: The remaining *taddhita* terminations, other than those used for expressing the senses listed above are classed as the *prak»rªaka*, i.e., miscellaneous ones. The are: *aª, yat, ñya, -hak, -hañ, ªa, vuñ*, etc. Let us discuss their usages in detail:

aª - (1) =To express the sense that one thing is found in another, e.g., *srughne bhavaå =srughna+aª = sraughnaå* (=one who is in the city named Srughna) / (2) To denote the sense that one stays in a particular place, e.g., *mathur¹y¹, niv¹saå* (=residence) or *abhijanaå* (=family, lineage) *yasya=m¹thuraå* (=a resident of, or one born in, the city of Mathura) / 3) To show the country to which one belongs, e.g., *¶ib»n¹, vi-ayaå* (=country) = *¶aibyaå* (=one belonging to the country named ˜ibi) / (4) To denote a thing that has come, or obtained, from a particular place or a person, e.g., *sraughn¹t ¹gataå = sraughnaå* (=one who has come from the city of Srughna))/ To denote that a particular thing has been dyed in a particular color, e.g., *ka¬-¹ya-m¹ñji¬-ham* (=a saffron cloth dyed in *maj»-ha*, i.e., the Indian madder) / To denote a food being cooked in a particular thing, e.g., *bhr¹¬-re sa, skÅt¹å yav¹å =bhr¹¬-r¹å* (=the barley baked in a kiln) / *payasi sa, skÅta, bhaktam* (=rice) = *p¹yasam* (=rice cooked in milk) / *payas¹ sa, skÅta, = p¹yasam* (=prepared from milk) / *dadhn¹ sa, skÅta, = d¹dhikam* (= made from yogurt)/

When the termination *aª* is applied for denoting the following four senses, it is called **c¹tur-arthika**: (1) To denote that a thing located in a particular place, e.g., *udumbaraå santi asmin de¶e = audumbaraå* (=country having the fig treed called *udumbara*) / (2) To denote a thing made from, or by, a particular thing, or person, e.g., *ku¬-¹mbena nirvÅtt¹ = kau¶¹mb»* (=a city made by Ku¶¹mba) / (3) To denote the domicile of a person, e.g., *¶ib»n¹, de¶aå =¶aibaå* (=a native country of the people called ˜ibis) / (4) To denote that a particular thing or place is not far from another, e.g., *vidi¶¹y¹å a-dØra-bhava, =vaidi¶am* (=a city not far from the city of Vidi¶¹) / The termination *matup* is applied to the feminine nouns ending in the *i, », u* or *Ø*, to denote the above *c¹turthika* senses, e.g., *ik¬umat»* (=name of a river, abounding in sugarcane plants) /

yat – This termination is applied to denote a limb of the body, and to the words *di¶*, *varga*, *pØga*, etc., e.g., *danta+yat > dant+ya =dantya* (=pertaining to tooth) / *mukha+yat = mukhya* (=pertaining to the mouth, or face, i.e., chief, principle, foremost) / *n¹sikya* (=pertaining to nose, nasal) / *di¶yaå* or *vargyaå puru¬a* (=a person belonging to a particular direction or class / *pØgyaå* or *pak¬yaå r¹j¹* (= king belonging to a particular clan or side) /*rahasyaå mantraå* or *s¹k¬yaå* (=a confidential deliberation or a witness) / *¹dyaå* (=first. foremost), *antyaå* (=last), *medhyaå* (=adorable), *yØthyaå* (=of the group), *ny¹yyaå* (=just, lawful), *va, ¶yaå*(=parental, hereditary), *k¹lyaå* (=of the time), *jaghnyaå* (= mean, inferior) *puru¬aå* / All these words are used as adjectives, and are put in the Case and Number in accordance with the subject which they qualify as an adjective. This termination denotes the sense of worthiness (*yogyat¹*) also, e.g., *da¹©yaå* (=fit to be punished) / *musalyaå* (=fit to wield a crowbar, or a mace) / *madhuparkyaå* (=worthy to be honored with the offering of   *madhu-parka*) / *arghyaå* (=worthy to be honored with the offering of   *argha*, respectable) / *medhya* (=adorable) / *vadhya* (=fit to be killed)/ *guhya* (=fit to be hidden, secret) / *bh¹gya* (worthy of attainment, fortunate) / This termination denotes the sense of 'agreeable' , e.g. *va¶ya, gataå = va¹yaå* (=controllable) / *dharm¹d anapetam* (=removed from dutifulness) / *pathyam* (=agreeable to health) / *athyam* (=conductive to earning) / *hÅdyaå = hÅdayasya priyaå* (=dear to the heart) / *karma¹yaå = karma¹i s¹dhuå* (=good at work, expert) /

ñya – This termination is applied to some *avyay»bh¹va* compounds, e.g., *pari-mukhe bhavam =p¹rimuhyam* (=having faces all around) /

-hak (*ika*) **–** This termination is applied to denote the following senses: (1) Source of income, e.g., *¶ulka-¶¹l¹y¹å ¹gataå = ¶ulka-¶¹l¹+-hak > ¶ulka-¶¹l¹+ika = ¶aulka-¶¹likaå* (= earning by rental houses)/ (2) Working by means of a particular thing, e.g., *ak¬aiå d»vyati* or *jayati =ak¬a+-hak > ¹k¬+ika= ¹k¬ikaå* (= one who stakes, or wins, by means of dice, a gambler) / *abhray¹ khanati = abhri+-hak = ¹bhr+ika = ¹bhrikaå* (=one who digs with a hoe) / *u©upena tarati =u©upa+-hak > au©up+ika =au©upika* (=one who floats, or crosses over, by means of a boat, a sailor, a boatman) / *hastin¹ carati =hasti+ -hak = h¹st+ika= h¹stikaå* (= one moving on an elephant, an elephant-driver) / (3)   Possessing a particular

good man, gentleman) / The field of the *u^a¹di* terminations is very extensive and complicated. Hence, we have given just a primary introduction to them, and illustrated only the first one out of the hundreds of them.

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings:
 Vaiy¹kara^aa-kir¹t¹d

 apa-¶abda-mÅg¹å kva y¹nti santrast¹å /
 Jyotir-na-a-vi-a-g¹yaka-
  -bhi¬ag-¹nana-gahvar¹^ai yadi na syuå //
 This verse contains a question in the first *p¹da*, comprising the first two lines: *Vaiy¹kara^aa-kir¹t¹t =vaiy¹kara^aa-rØp¹t* (=in the form of a grammarian), *kir¹t¹t* (=from the tribal hunts-man), *santrast¹å= sutar¹, tr¹sit¹å* (= extremely frightened), *apa-¶abda-mÅg¹å = apa a-s¹dhuå ¶abdaå = apa-¶abdaå, sa eva mÅgaå hari^aaå iti* (= the corrupted words in the form of antelopes), *kva = kutra = kasmin prade¶e* (=where, in which place),   *y¹nti=gacchanti= pal¹yante* (=go, run away) / Thus, the question is: 'Where would the antelopes in the form of the corrupted words go when they are terrorized by the tribal huntsman in the form of a grammarian?'

 The answer is given in the second *p¹da*, comprising the third and the fourth lines in the form of the supplementary question: *yadi* (=if), *na syuå* (=if there were not, if there did not exist, i.e., if they could not avail of) / *kim* (=what)?/ *Jyotir-na-a-vi-a-g¹yaka-bhi-ag-¹nana-gahvar¹^ai / gahvar¹^ai = gamb»r¹^ai andhak¹ra-pØr¹¹ni sth¹nani* (=deep dark places, i.e., the caves, deep ravines)/ *Ki, -rØp¹^ai* (=in which forms)? *¹nana-rØp¹^ai = mukha-rØp¹^ai* (=in the form of the mouths) / *Ke¬¹m* (=of whom)? *Jyoti¬ =jyoti»* (= astrologist) *ca, na-aå* (=an actor, dancer, rpe-dancer) *ca, vi-aå* (=a paramour, voluptuary, attendant of a harlot) *ca, g¹yakaå* (=a singer) *ca, bhi¬ak* (=a physician) *ca, iti jyotir-na-a-vi-a-g¹yaka-bhi-ajaå, te¬¹m ¹nan¹ni =mukh¹ni* (=mouths), *ta eva gahvar¹^ai iti, tad-rØp¹^aigahvar¹^ai* (=the caves in those forms) / Thus, the answer in the form of the supplementary counter question is: ' What, if there would not have existed the caves in the forms of the mouths of the astrologers, rope-dancers, paramours, singers, and physicians?'

as well as the *ya¡ -lug-anta* forms of the verbal root *budh* in both the Active and the Passive Voice. Thus, (in *la-*) *bobudhyate* (=knows repeatedly, or intensively), (in *li-*) *bobudhyata* (=knew repeatedly, or intensively), (in *lu-*) *bobudhit¹* (=will know repeatedly, or intensely), (in *vidhi-li¡*) *bobudheta* (=may know repeatedly, or intensively), (in *¹¶r-li¡*) *bobudhi¬»-a* (=May he become one who has known repeatedly, or intensely), (in *lu¡*) *abobudhi¬-a* (=knew repeatedly, or intensely), (in *lÅ¡*) *abobudhi¬ata* (=if he would have known repeatedly, or intensely).

But, the forms of all these *la-k¹ras* are rarely found to be used in the Classical Sanskrit. Generally, they are found in the Present Tense only, e.g., *budh – bobudhyate / d¹ -ded»yate / jan – jañjanyate / d»p – ded»pyate / vÅt – var»vÅtyate / nÅt – narÅnÅtyate / pracch – par»pÅcchyate / grah – jar»gÅhyate / pat – pan»patyate / p¹ -pep»yate / j» - jej»yate / bhØ – bobhØyate / a-- a-¹-yate / kÅ – cekr»yate / stu – to¬-Øyate / pac – p¹pacyate /* Among these, the *ya¡ -anta* forms of the following verbal roots denote the sense of crookedness or being censurable or despicable, e.g., *vraj – v¹vrajyate = ku-ila, vrajati* (=walks crookedly) / *lup – lolupyate = garhita, lumpati* (=cuts desspicably) / *sad – s¹sadyate* (=is drowned reprehensibly)/ *jap – jañjapyate* (=performs the *japa* indifferently, prattles, gabbles, grumbles) / *dah – dandahyate* (=burns reprehensibly) / *da, ¶ -danda¶yate* (=stings in a very bad manner) /

U^a¹di-pratyaya: P¹aini has mentioned a class of some special terminations, in five or ten groups and listed them in the chapters, each one of them being called *p¹da*. Since the first one of them begins with the termination **u^a (=u)**, the whole class is called **U^a-¹di**, and the two such work comprising this whole list in five or ten *p¹das* is known as the **Pañca-p¹d» U¹di-p¹-ha** or the **Da¶a-p¹d» U¹^a¹di-p¹-ha**, respectively. Through these terminations P¹aini has sought to offer the grammatical analysis of such Sanskrit words which could not be analyzed logically in by means of any other terminations prescribed by his rest of the grammatical rules (*sØtras*). For instance, *karoti iti =kÅ+u^a > k¹r+u = k¹ru* (=sculpture) / *v¹ti iti = v¹+u^a > vai+u =v¹yu* (=wind) / *svadate = rocate* (=likes) = *svad+u^a > sv¹d+u = sv¹du* (=tasty) / *s¹dhnoti para-k¹ryan iti =s¹dh+u^a > s¹dh+u= s¹dhu* (=a

faculty, e.g., *asti para-lokaå iti matiå yasya saå = asti+-hak =¹st+ika= ¹stikaå* (=theist) / *na asti para-lokaå iti matiå yasya saå = na+ asti+-hak = n¹st+ika= n¹stikaå* (=atheist) / *di¬-am iti matiå yasya saå dai¬-ikaå =di¬-a+-hak > dai¬-+ikd* (=fatalist) / *apØpa-bhak¬a²a, ¶»lam asya =apØpa+-hak > ¹pØp+ika= ¹pØpikaå* (=fond of eating sweet cake) /*¹kare niyuktaå =¹kara+-hak > ¹kar+ika= ¹k¹rikaå* (= treasurer) / (4) A thing embellished in a particular way, e.g., *tailena sa,skÅtam = taila+-hak >tail+ika = tailikam* (=a food fried in oil) / *ghÅta+ -hak > ghaÅt+ika =gh¹rtikam* (= a food cooked in ghee)/*marica+-hak=m¹ric+ika= m¹ricikam* (=a food with chili powder sprinkled in it) / (5) Having a particular color, e.g., *l¹k¬¹+ -hak > l¹k¬+ika=l¹k¬ikam* (=having the color of sealing wax) / *rocan¹+-hak > raucan+ika =raucanikam* (= having the color of bezoars stone), *kardama+-hak . K¹rdam+ika=k¹rdamikam* (=having the color of mud) /

-hañ (= *ika*) - This termination denotes the senses such as:(1) worthiness, e.g., *prastham arhati= prastha+-hañ > pr¹sth +ika = p¹sthikaå y¹cakaå* (= a beggar worthy of grains measuring a *prastha*) / *dro²a+-hañ= drau²+ika = drau²ikaå br¹hma²aå* (= a Brahmin worthy of grains measuring a *dro²a*) / *¶veta-chatra + -hañ > ¶veita-chatra+ika = ¶vaita-cchatrika r¹j¹* (= a king worthy of while parasol) / (2) Purpose or intention, e.g., *indra_maha+-hañ > aindra-mah_ika =aindramahikaå* (=meant for the sacrifice to Indra) / (3) To the *Å-k¹r¹nta* words, i.e., those ending in *Å*, to indicate of relation, of study, or from birth, e.g., *bhr¹tÅ+-hañ > bhr¹tÅ+ika > bhr¹tÅ+ka= bhr¹tÅkam* (=relation of a brother) / *pitÅ+-hañ > paitÅ+ika > paitÅ+ka= paitÅk¹ vidy¹* (= learning inherited from father) /

^aa (=*a*)– To indicate the use of a particular weapon in a game, e.g., *da²©aå prahara²am asy¹, kr»©¹y¹, s¹ = da²©a+^aa > d¹²©-a > d¹²©a+¹* (F.) = *d¹²©¹* (=a game of fighting with sticks)/ *mu¬-iå prahara²am asy¹, kr»©¹y¹, s¹ =mu¬-i+^aa > mau¬-+a >mau¬-a+¹* (F.) = *mau¬t¹* (=boxing).

vuñ (=*aka*)- To indicate of relation of study, or from birth, e.g., *up¹dhy¹y¹d ¹gat¹ = up¹dhy¹ya+vuñ > aup¹dhy¹y+aka > aup¹dhy¹yaka+¹* (F.) = *aup¹dhy¹yak¹ vidy¹* (=branch learning inherited from the teacher) / *pit¹mah¹d ¹gata, = pit¹maha+vuñ > pait¹mah+aka= pait¹mahaka,   dhanam* (=wealth inherited from

the grandfather) / Both the *yat* and the *vuñ* terminations are applied in this sense, e.g., *pitÅ+yat > pitr+ya = pitryam / PitÅ+vuñ >paitÅ+aka > paitÅ+ka= paitÅka, riktham* (=property inherited from the father) /

Now, recite aloud the following verses and their explanations, trying to grasp their meanings:

Ke¶ava, patita, dÅ¬-v¹ droªo har¬am up¹gataå /
Rudanti karav¹å sarve h¹ ke¬ava katha, gataå //

This verse presents a poetic puzzle. Its sense that we gather from it at first sight is like this: On seeing (*dÅ¬-v¹*) that Krishna (*ke¶avam*) has fallen down (*patitam*), obviously, wounded on the battle field during the Mah¹bh¹rata War), Droªa (*droªaå* = the *guru* of the P¹ª©avas and the Kauravas) was delighted (*har¶am up¹gataå*). All (*sarve*) the Kauravas (*kaurav¹å*) are weeping (*rudanti*), saying 'O Ke¶ava (*h¹ ke¶va*) ! How having you passed away (*katha, gataå*)!' Now, as we know well, Krishna was never wounded, nor did he ever fall down, during the Mah¹bh¹rata War. And, Droªa who revered Krishna would never believe, nor hope, of finding Krishna wounded and falling down, hence no chance of his being delighted !! And, if ever Krishna were to be wounded and tumbled down, the Kauravas would be happy, rather than unhappy and hence weeping !!! And, as we know, such an incident is nowhere recorded in the Mah¹bh¹rata. Hence the puzzle. Then, whatis the real meaning ? It is as follows:

Ke = jale (= in the water), *¶ava, = mÅtaka, = mÅta-deha,* (= a dead body), *patita, dÅ¬-v¹* (=having seen fallen down), *droªaå = kżªa-k¹kaå* (= a black crow), *har¬am up¹gataå* (=was delighted) / *Sarve* (=all) *kaurav¹å = ¶żg¹l¹å* (=the jackals), *rudanti* (= are weeping, i.e., barking in an extended way out of disappointment) / *H¹*(= Oh! Alas!), *ke*(=in the water) *¶ava* =O dead body!), *katha, gataå* (=how have you gone away) ?'

˜a¡kara, patita, p¹rvat» har¬a-nirbhar¹ /
Ruruduå pannag¹å sarve h¹ h¹ ¶a¡kara ¶a¡kara //
Ayam api (=this also is), *kØ-a-¶lokaå* (=a puzzling verse)/ *tasya*

k»ry¹suå, gey¹t, smary¹sta, d¹s»ya, etc., are the verbal forms of Benedictive. Among them, the forms of the 3rd and the 2nd Persons denote the sense of blessing, while those in the 1st Person denote well wishing for one's own self, e.g., *bhavat¹, ¶ubha, bhØy¹t* (=May you attain welfare) / *d»rgh¹yu-» bhØy¹sta* (=May you be a long-lived one, i.e., live long) / *dhavan putrav¹n ¹yu¬yav¹n bhØy¹sam* (= May I become one endowed with wealth, son and long life) /

Sometimes, when the Sanskrit verbal roots are derived from the *pr¹tipakas,* i.e., nouns and adjectives, they are called the *n¹ma-dh¹tu* (=nominative roots, or verbal nominatives), and the verbal forms are conjugated from them by adding the adjuncts *kyac* or *kya¡* (= *¹ya*) or *k¹myac* (= *¹paya*) and then applying the termina-tions of the Parasmai-pada or the ªtmane-pada of the intended Tense or Mood, either in the Active, Passive or the Impersonal Voice. They denote the sense of 'behaving or acting like', 'to be like', 'to act like', or 'to wish for a particular' some one denoted by the noun or adjective from which the nominative roots are derived. For instance, from *kavi – kavayati* (=behaves like a poet) / from *pitÅ – pitrayati* (- acts like father) / *m¹l¹yate* (=acts like a garland) / from *kÅ¬a - kÅ¬ª¹yate* (=behaves like Krishna) / from *un-manas – unhan¹yate* (=gets disaffected) / from *¶abda - ¶abd¹yate* (= makes noise, utters) / *duåkh¹yate* (= becomes unhappy) /

Sometimes, the sense that a particular action is performed repeatedly, or excellently, is sought to be denoted the forms of the Frequentative (*paunaå-puny¹rthaka*) or **Intensive** (*ati¶ay¹rthaka*) **Mood are** used. In the P¹ªinian system they are called *ya¡ -anta* and ya¡ *-lug-ant*, respectively. The forms in which the termination *ya¡* is applied are called *ya¡ -anta*, i.e., having the termination *ya¡* at their end, and the forms in which the termination *ya¡* is elided are called *ya¡ -lug-anta*, i.e., having the termination *ya¡* elided at their end. The *ya¡ -anta* forms are conjugated only in the ªtmane-pada, and they are popular in the Classical Sanskrit, while the *ya¡ -lug-anta* forms are conjugated in the Parasmai-pada only and are found mostly in the Vedic Sanskrit only. Both types of forms may be in the Active, Passive or the Impersonal Voice. By way of a specimen we illustrate both the *ya¡ -anta*

3rd Per. Sing., in the **Passive Voice** (*karmaªi-prayoga*) / We saw the usages like **pr¹¶a, s»t** and **aspardhi¬-a** which are the **Aorist** verbal forms of 3rd Per. Sing., in the **Active Voice** (*kartari-prayoga*), of which we familiarized ourselves with the seven types. **In this way, all the Sanskrit verbal roots can be conjugated in the Active (*kartari*), Passive (*karmani*) and Impersonal (*bh¹ve*) Voices, and such forms are found used in Sanskrit literature. The grammatical analysis of the Passive Aorist 3rd Per. Sing. verbal forms** is as follows: *apa+hÅ+lu¡ > apa+a+hÅ+i > apa+a+h¹r* (by *vÅddhi* of *Å*) *+i = ap¹h¹ri / chid+lu¡ >a+chid+i > a+ched+i +acchedi / bhid+lu¡ > a+bhid+i > a+bhed+i = abhedi / k¬ip+lu¡ > a+k¬ip+s+ata = ak¬ipsata* / Similarly, *bhØ* or *as+lu¡ > a+bhØ+i > a+bh¹v+i = abhavi / adhi+i +lu¡ >adhi+gam+lu¡ > a+gam+i = ag¹mi / anu+i¬+lu¡ > anu+a+i¬+i > anv+a+i¬+i = anvai¬i /kath+ lu¡ > a+kath+i > a+k¹th+i =ak¹thi / kam+lu¡ > a+kam+i > a+k¹m+i =ak¹mi / kamp+lu¡ > a+kamp+i = akampi / pra+k¹¬+lu¡ > pra+a+k¹¶+i = pr¹¹¬i / kÅ+lu¡ > a+kÅ+i > a+k¹r+i = ak¹ri / kr»© + lu¡ > a+ kr»©+i > akr»©i / k¬ubh +lub+i > a+ k¬ubh+i > a+ k¬obh+i = ak¬obhi / adhi+gam+lu¡ > adhi+a+g¹m+i = adhy-ag¹mi / car+lu¡ > a+car+i > a+c¹r+i = ac¹ri / chid + lu¡ > a+chid+i > a+cched+i = acchedi/ jalp+lu¡ > a+jalp+i =ajalpi / ta©+lu¡ > a+ta©+i > a+t¹©+i = at¹©i / daª©+lu¡ > a+daª©+i= adaª©i / dai+lu¡ > a+d¹y+i = ad¹yi / dh¹v+ku¡ > a+dh¹v+i = adh¹vi / n»+lu¡ > a+n» +i > a+n¹y+i = an¹yi /*

    Sometimes, when the verbal of the **li¡ -lak¹ra** are used in the **Benedictive Mood**, i.e., for denoting the sense of blessing (¹¬r-v¹da) also, they are known as the verbal forms ¸¬r-liñ. Such forms are found to have the following terminations suffixed to them: In the Parasmai-pada, (3rd Per.) *y¹t, y¹st¹m, y¹suå* / (2nd Per.) *y¹å, y¹stam, y¹sta* / (1st Per.) *y¹sam, y¹sva, y¹sma* / ; and in the ¸tmane-pada (3rd Per.) *s»¬-a, s»y¹st¹m, s»ran* / (2nd Per.) *s»¬-h¹å, s»y¹sth¹m, s»dhvam* / (1st Per.) *s»ya, s»vahi, s»mahi* / For instance, of *kÅ*, in Parasmai-pada, (3rd Per.) *kriy¹t, kriy¹st¹m, kriy¹suå* / (2nd Per.) *kriy¹å, kriy¹stam, kriy¹sta* / (1st Per.) *kriy¹sam,kriy¹sva, kriy¹sma/* and of *kÅ¬*, in the ¸tmane-pada (3rd Per.) *kÅ¬-»¬-a, kÅ¬»y¹st¹m, k»¬ran* /(2nd Per.) *kÅ¬-»¬-h¹å, kÅ¬»y¹sth¹m, kÅ¬»dhvam* / (1st Per.) *kÅ¬»ya, kÅ¬»vahi, kÅ¬»mahi* / Similarly, *bhØy¹sam,*

prathama-dŬ-y¹ (=at first glnce, i.e., apparent), *labhyaå* (=that is to be obtained, i.e., gathered), *arthaå* (=meaning), *a-sambaddhaå* (=is incongruent) / *Saå evam* (=it is like this) / *˜a¡ karam = ¶ivam* (=Lord Shiva), *patita, dŬ-v¹* (=having seen fallen down), *p¹rvat»* (= Um¹, the daughter of Mount Himalaya), *har¬a-nirbhar¹ = nitar¹, ¹nandena pØrªª¹* (=was highly full of joy) / *sarve pannag¹å* (= all the snakes), *ruruduå =rodana, kÅtavantaå* (=were weeping)/ *ha ha ¶a¡ kara ¶a¡ kara* (=Alas! alas! O Shankar! O Shankar!) / Now, this is impossible, because Lord Shankar, being invincible, can never fall down. So how can one see him having tumbled down? And, in case, suppose, this ever happened, how would Parvati, the beloved goddess wife of Lord Shankar, be ever delighted? She would rather weep and wail! And. why should the snakes, serving Lord Shiva as His the ornaments, would weep? On the contrary, they would be delighted to be liberated from theit slavery, and free to bite anybody they liked, since it was impossible to bite the Lord! Hence the puzzle.

    Now, the really intended sense of the poet is this: *Sa, -kara, = ¶¹nti-karara,* (=rendering peaceful, cooling, i.e., a sandal tree), *patita, dŬ-v¹* (=having found), *p¹rvat» =parvata-niv¹sin» bhilla-str»* (=a woman of the mountain tribe), *har¬a-nirbhar¹* (=was full of joy) / Because, she would be able to use the sandal wood, to make a paste from it and apply it to her body and get a soothing cool effect in the hot Summer season. But, *sarve pannag¹å* (=all the snakes, that were residing in and on the Sandal tree), *ruruduå* (=began to cry and wail), because their residential Sandal tree was rooted out, and hence destroyed. They were wailing thus: *h¹ h¹¹* (=Alas! Alas!), *¶akara sa¡ kara* (= O the peace-giver Sandal tree! O the peace-giver Sandal tree) !

    Now, we continue with the rest of the types of the *lu¡ -lak¹ra*, i.e., the Aorist Pass Tense:

    Fifth Variety: In this variety of the Aorist, too, the same terminations, as in the First Variety, are applied, but in the 3rd and the 2nd Per. Sing. the adjunct *i-* is added and the adjunct *sic* is dropped, while in all other Person and Numbers both the *i-* and the *sic* survive, and the *s* of the *sic* becomes ¬, consequently, the terminations in the Parasmai-pada look, like (3rd Per.) *-»t, -i¬at¹m, -i¬uå* / (2nd Per.) *–iå, -i¬-am, -i¬-a* /(1st Per.) *-»¬am -i¬va, -i¬ma* / and in the ¸tmane-pada

like, (3ʳᵈ Per.) / -»¬-a, -i¬at¹m, -i¬ata (2ⁿᵈ Per.) -i¬-h¹å, -i¬¹th¹m -idhvam / (1ˢᵗ Per.) -i¬i, -i¬vahi, -i¬mahi / Thus, the conjugational forms would be: of the verbal root *vid* (2 P.) in (3ʳᵈ Per.) *aved»t, avedi¬at¹m, avedi¬uå /* (2ⁿᵈ Per.) *avediå, avedi¬-am, avedi¬-a /*(1ˢᵗ Per.) *aved»am avei¬va, avedi¬ma /,* and of the verbal root *mud* (1 .) in (3ʳᵈ Per.) *amod»¬-a, amodi¬at¹m, amodi¬ata /* (2ⁿᵈ Per.) *amodi¬-h¹å, amodi¬¹th¹m amodidhvam /* (1ˢᵗ Per.) *amodi¬i, amodi¬vahi, amodi¬mahi /.* Similarly, in 3ʳᵈ Per. Sing.: of *¶vi* (1 P.) – *a¶vay»t;* of *stu* (2 U.) – *ast¹v»t, as¹v»¬-a* ; of *v»* (5 U.) – *av¹r»t, avar»¬-a;* of *grah* (9 U.) *agrah»t, agrahi¬-a;* of *pa-h* (1 P.) *apa-h»t, ap¹-h»t;* of *¶vas* (2 P.) *a¶vas»t;* of *vÅt*(1 .) *avarti¬-a* of *tan* (8 U.) *atan»t, at¹n»t* and *atani¬-a, atata /*

Sixth Variety: In this variety of the *lu¡ lak¹ra* the forms are conjugated only in the Parasmai-pada, and the terminations applied are the same as in the Fifth Variety, but the adjunct *sak* and the *i©-¹gama* are added, so that the terminations look like: (3ʳᵈ Per.) *s»t, si¬-¹m, si¬uå /* (2ⁿᵈ Per.) *s»å, si¬-am, si¬-a /* (1ˢᵗ Per.) *si¬am, si¬va, si¬ma /* For instance: of the verbal root *y¹* (2 P.) in (3ʳᵈ Per.) *ay¹s»t, ay¹si¬-¹m, ay¹si¬uå /* (2ⁿᵈ Per.) *ay¹s»å, ay¹si¬-am, ay¹si¬-a /* (1ˢᵗ Per.) *ay¹si¬am, ay¹si¬va, ay¹si¬ma /* Similarly, the 3ʳᵈ Per. Sing. of *jñ¹*(9 U.) *ajñ¹s»t,*of *gai* (1 P.) *ag¹s»t,* of *glai* (1 P.) *agl¹s»t,* of *nam* (1 P.) *ana, s»t,* of *pra+nam* (1 P.) *pr¹ᵃa, s»t,* of *vi+ram*(1 P.) *vyara, s»t /*

Seventh Variety: Here, the adjunct *ksa* (= *sa*), instead of the *cli*, is added, and the *gu»a* or *vÅddhi* modifications do not occur. And, the terminations of the Imperfect with the *ksa* added to them, are applied to the verbal roots. The terminations, thus, look like: (3ʳᵈ Per.) –*sat, -sat¹m, -san;* (2ⁿᵈ Per) *-saå, -satam, -sata;* (1ˢᵗ Per.) *-sam, -s¹va, -s¹ma* in the Parasmai-pada, and (3ʳᵈ Per.) *-sata, -s¹t¹m, -santa;*(2ⁿᵈ Per.) *-sath¹å, -s¹th¹m, -sadhvam;*(1ˢᵗ Per.) *si, s¹vahi, s¹mahi* in the tmane-pada. For instance: of the root *di¶* (6 U.)in (3ʳᵈ Per.) *adik¬at, adik¬at¹m, adik¬an;* (2ⁿᵈ Per) *adik¬aå, adik¬atam, adik¬ata;* (1ˢᵗ Per.) *adik¬am, adik¬¹va, adik¬¹ma* in the Parasmai-pada, and (3ʳᵈ Per.) –*adik¬ata, adik¬¹t¹m, adik¬anta;* (2ⁿᵈ Per.) *adik¬ath¹å, adik¬¹th¹m, adik¬adhvam;*(1ˢᵗ Per.) *adik¬i, adik¬¬¹vahi, adik¬¬¹mahi* in the tmane-pada. Similarly, in 3ʳᵈ Per. Sing. of the root *duh* (2 U.)

All these forms belong to the Active Voice (*kartari prayoga*). More than one types of the *lu¡ -lak¹ra* verbal forms derived from the verbal roots are found used in Sanskrit literature. The seven types of the Aorist verbal forms shown above are meant to demonstrate the richness of the language, and familiarize the reader to help him grasp the exact meaning of the usage by acquiring an insight into the their components, so as to provide him with a sure access to the unimaginably rich literary treasure. This analysis serves to also give the extraordinary grammatical genius of P¹ᵃini who analyzed the language so minutely, before thousand of years in India.

Now, recite aloud the following verses, along with their explanations, trying to grasp their meanings:
    Santrast¹n¹m ap¹h¹ri sattva, ca vana-v¹sin¹m /
    Acchedi lak¬maᵃen¹sya kir»-a, kavaca, tath¹ //
    Tena =kumbhakarᵃena, santrast¹n¹m = ati-bh»t¹n¹m (= of those that were highly afraid), *vana-v¹sin¹m = vane v¹saå ye¬¹, te¬¹m v¹raᵃ¹nam* (= of the forest-dwellers, i.e. monkeys), *sattva, = balam* (= strength, power), *ca ap¹h¹ri = apahÅtam* (=was taken away, removed, eliminated) / *Lak¬maᵃena = r¹masya anujena* (=by Lakshman, the younger brother of Rama), *asya = kumbhakarᵃasya* (=of Kumbhakarna, the huge demon brother of Ravana), *k»ri-am = muku-am* (= the diadem), *tath¹ = tena prak¹reᵃa* (=similarly), *kavacam = varma* (=the armour), *acchedi = chinnam* (=pierced, split off) /

    Abhedi ¶arair dehaå pr¹sa, s»t ta, ni¶¹caraå /
    Aspardh»¬-a ca r¹meᵃa ten¹sy¹k¬ipaten¬avaå //
    (Lak¬maᵃena) ¶araiå = b¹ᵃaiå (=by means of the arrows), *(kumbhakarᵃasya) deham = k¹yaå* (=body), *abhedi = bhinnaå* (=shattered) / *Ni¶¹caraå = r¹k¬aå* (=the demon, i.e., Kumbha-karna), *ta, = lak¬maᵃam, pr¹¶a, s»t= stutav¹n* (=praised, appreciated) / *Saå* (=He), *r¹meᵃa* (=with Rama), *aspardhi¬-a = yoddhu, spardh¹, kÅtav¹n* (= competed to fight) *ca / R¹meᵃa, asya= kumbhakarᵃasya* (=of, or for, or towards, Kumbhakarna), *i¬avaå= b¹ᵃ¹å, ak¬ipsata =k¬ipt¹å* (=directed, shot, threw away, scattered) /

learning Sanskrit. It answers to the urgent need in the present day tragic condition of educational environment, when Sanskrit is sought to be almost eliminated from the syllabi of the secondary school standards, and from the colleges. It would also serve as the source material for the content part of the students choosing Sanskrit as the special subject, or the Sanskrit method, for the Bachelor Degree in faculty of Arts, as well as in faculty of Education.

At this juncture I offer by salutations to the veterans like Pandit Satavalekar at Kila Pardi, the Brihad Gujarat Parishad in Ahmedabad, and B.A.P.S. Swaminarayan saints in SAragpur who have devised their own individual methods of Self-study booklets. I undertook the task of trying my own hand at the behest of the Late Dr. Ishwarbhai Patel, the former Vice Chancellor of the Sardar Patel University, the Gujarat University and the Gujarat Agricultural University. Initially, these lessons were intended to be but a Sanskrit Correspondence Course, and then were brought out as a Gujarati publication of the Maharshi Veda Vijnan Academy, Ahmedabad, in 1986.

I hope his book, adopting a novel arrangement quite different from the prevalent Sanskrit *P¹-ham¹l¹s, P¹-h¹valis,* as also the *V¹karaᵃa,* and seeking to offer an easy and practical compact course for mastering Sanskrit fully, easily, and enabling the serious student to get acquainted with the basics of the P¹ᵃinian system, too. would serve its objective, with the divine grace of my revered *Gurudev* and God.

Ahmedabad,
25th October, 2003.   **Narayan Kansara**

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paᵃ (1 U. = to sell, play with dice, wager) - *paᵃ¹yati, apaᵃ¹yat, paᵃ¹yatu, paᵃ¹yet /*
    paᵃate, apaᵃata, paᵃat¹m, paᵃeta /

pan (6 U. = to praise, eulogize) – *pan¹yati, apan¹yat, pan¹yatu, pan¹yet /*
    panet, apanata, panat¹, paneta /

ghr¹ (1 P. = to smell) *jighrati, ajighrat, jighratu, jighret /*

mn¹ (1 P. = to study, recite) - *manati, amanat, manatu, manet /*

sÅ (1 P. = to slip, slide, move) – *sarati, asarat, saratu, saret /*

dh¹v (1 P.= to run)- *dh¹vati / adh¹vat / dh¹vatu / dh¹vet /*

yam (1 P.= to control, restrain)- *yacchati / ayacchat / yacchatu / yacchet /*

¶Å (1 ꜜ.=to disintegrate) - *¶ryate / a¶ryata / ¶ryat¹m / ¶ryeta /*

gÅ (6 P.=to gulp, swallow) – *girati / agirat / giratu / giret /*

guh (6 P.=to hide, conceal) – *gØhati /agØhat / gØhatu / gØhet / gØhet / agØhata / gØhat¹m / gØheta /*

sñj (1 P.=to cling, stick) – *sañjati / asañjat / sañjatu / sañjet /*

div (4 P.=to wager, play dice) – *d»vyati / ad»vyat / d»vyatu / d»vyet /*

siv (4 P.= to stitch) – *s»vyati / as»vyat / s»vyatu / s»vyet /*

do (4 P.=to cut, reap, harvest) – *dyati / adyat / dyatu / dyet /*

cho (4 P.= to cut, reap, harvest) - *chyati / achyat / chyatu / chyet /*

¶o (4 P.=to sharpen) - *¶yati / a¶yat / ¶yatu / ¶yet /*

so (4 P.=to end) – *syati / asyat / syatu / syet /*

vyadh (4 P.=to pierce, prick) – *vidhyati / avidhyat / vidhyatu / vidhyet /*

masj (6 P.=to drown, sink) – *majjati / amajjat / majjatu / majjet /*

sasj (1 U.=to get ready) – *sajjati / asajjat / sajjatu / sajjet / sajjate / asajjata / sajjat¹m / sajjeta /*

lasj (1 ꜜ.=to blush, feel ashamed) - *lajjate / alajjata / lajjat¹m / lajjeta /*

lup (6 U.=to disappear, to disintegrate) – *lumpati / alumpat / lumpatu / lumpet / lumpate / alumpata / lumpat¹m / lumpeta /*

kam (1 and 10 ꜜ.=to wish, desire) – *k¹mayate / ak¹mayata / k¹mayat¹m / k¹mayeta /*

bhr¹¶ (1 ꜜ =to shine, flash,) – *bhl¹¶ate / abhl¹¶at / bhl¹¶at¹m/ bhl¹¶eta /*
    (4 ꜜ.=to glitter) - *bhl¹¶yete / abhl¹¶yata / bhl¹¶yat¹m / bhl¹¶yeta /*

¹+cam **(1 P.=to seep)** - *¹c¹mati / ¹c¹mat / ¹c¹matu / ¹c¹met /*

dŴ **(1 p.= to see)** – *pa\yati / apa\yat / pa\yatu / pa\yet /*

dhm¹ **(1 P.=blow air into fire)** – *dhamati / adhamat / dhamatu / dhamet /*

jabh **(1 ¸.=to yawn, gape)** – *jambhate / ajambhata / jambhat¹m / jambheta /*

vid **(6 U.=to get, obtain, achieve)** - *vindati / avindat / vindatu / vindet / vindate / avindata / vindat¹m / vindeta /*

bhrasj **(6 U.= to bake)** – *bhrujjati / abhrujjat / bhrujjatu / bhrujjet / bhrujjate / abhrujjata / bhrujjat¹m / bhrujjeta /*

muc **(6 U.= to leave, release)** - *muñcati / amuñcat / muñcatu / muñcet / muñcate / amuñcata / muñcat¹m / muñceta /*

sic **(6 U.= to sprinkle, spray)** – *siñcati / asiñcat / siñcatu / siñcet / siñcet / asiñcata / siñcat¹m / siñceta /*

lip **(6 U.= to daub, plaster)** - *limpati / alimpat / limpatu / limpet/ limpate / alimpata / limpat¹m / limpeta /*

kŴt **(6 P.= to cut, sever)** – *kŴntati / akŴntat / kŴntatu / kŴntet /*

i¬ **(6 P.=to wish, desire)** – *icchati / aicchat / icchatu / icchet /*

anu+i¬ **(4 P.= to search)** – *anvi¬yati / anvaii¬yat / anvi¬yatu / anvi¬yat /*

bhram **(1 P.=to wander, loiter)** – *bhramati / abhramat / bhramatu / bhramet /*

bhram **(4 P.= to wander, loiter)** - *bhr¹myati / abhr¹myat / bhr¹myatu / bhr¹myet /*

k¬am **(1 ¸.= to forgive, tolerate)** – *k¬amate / ak¬amata / k¬amat¹m / k¬ameta /*

k¬am **(4 P.= to forgive, tolerate)** – *k¬¹myati / ak¬¹myat / k¬¹myatu / k¬¹myet /*

svañj **(1 ¸.=to embrace)** – *svajate / asvajata / svajat¹m / svajeta /*

rañj **(1 U.=to stick, to color)** – *rajati / arajat / rajatu / rajet / rajate / arajata / rajat¹m / rajeta /*

rañj **(4 U.= to stick, to color)** – *rajyati / arajyat / rajyatu / rajyet / rajyate / arajyata / rajyat¶m / rajyeta /*

kŴ **(6 P.=)** – *kirati / akirat / kiratu / kiret /*

khid **(6 P.=to be sorry, unhappy)** – *khindati / akhindat / khindatu / khindet /*

sad **(1 and 6 P.= to break or sink down, be disappointed,)** – *s»dati / as»dat / s»datu / s»det /*

Epilogue
(*Upasa, h¹raå*)

By giving in book an introduction to the various units, though general but covering all the aspects, of the sentence in the Sanskrit language, we have composed, and planned the order of, these lessons in such a way that an individual wh

o really wishes to know, the one who wants to study, may learn the Sanskrit language, and can inculcate a habit of speaking in Sanskrit, and understanding it in Sanskrit itself.

The method of studying Sanskrit, set in accordance with the grammatical structure of the Western languages, had begun during the British rule, and it was adopted, with a few additions and alterations, by Bhandarkar and others for preparing the school text-books, and the same routine has been continuing up to date. On the other hand, in the traditional Sanskrit schools, known as the '*P¹-ha¶¹l¹*', we have come down from the *Siddh¹ta-kaumud»* to its abridged version *Madhya-kaumud»* and still further abridged *Laghu- kaumud»*. But, even these abridgements, too, are felt to be difficult to the prospective students and learners. As a result many students prefer to keep away, or drop down in the initial stages, from its study. This is a great national loss. In order to meet this crisis situation, we have chalked out a fresh sidewalk for the purpose, by avoiding the unnecessary aspects in these lessons.

The modern learners of Sanskrit remain quite ignorant of the tradition Indian method of learning Sanskrit, while it does not suit those who have learnt Sanskrit by the tradition Indian method to present the subject in the modern manner.

To get a strong grip, and profound grasp, on the linguistic structure Sanskrit, and to build up a firm foundation enabling the learner to make him a really learned Sanskrit scholar, have been the primary objectives of preparing this book. And, to that end, I have tried my best to providing the core material for the study, and teaching, of Sanskrit. It would be helpful to secondary school teachers, college students, and general readers interested in

kÅ (9 U.=to kill, be wounded), *jÅ* (9 U.= to wear out, waste, weaken, get old), *gÅ* (9 P.=to break, split), *vÅ* (9 U.=to choose, select) are conjugated in the same manner as those of the verbal root *kr»*, e.g., *lin¹ti, pun¹ti. stÅ*ª*¹ti, kÅ*ª*¹ti, jÅ*ª*¹ti , gÅ*ª*¹ti, pÅ*ª*¹ti, dÅ*ª*¹ti, vÅ*ª*¹ti*, and others. In them, the final long vowel is replaced by its equivalent short one. With the prefixes *sam* and *pra*, the verbal root *jñ¹* becomes ¸tmane-pada, e.g., *sañj¹n»te, praj¹n»te /*

The method of these lessons for learning Sanskrit language easily rather differs from the one adopted so far by the Western scholars, and following them, by the Indian scholars. In it we have kept the intention of offering a sort of a bridge between the old traditional technical method and the modern simplified one on the one hand, and of covering almost all the linguistic aspects of Sanskrit, on the other.

ni+sad (1 P.=to sit down) – *ni¬»dati /nya¬»dat / ni¬»datu / ni¬»det /*

jan (4 ¸.=to be born, be produced, generated, to grow) – *j¹yate / aj¹yata / j¹yat¹m / j¹yeta /*

nis+pad (4 ¸.=) - *ni¬padyate / nirapadyata / ni¬padyat¹m / ni¬padyeta /*

jÅ (4 P.=to grow old, wear out) – *j»ryati / aj»ryat / j»ryatu / j»ryet /*

kÅt (10 U.= to praise, celebrate) – *k»rtayati / ak»rtayat k»rtayatu / k»rtayet / k»rtayate/ ak»rtayata / k»rtayat¹m / k»rtayeta /*

pr» (10 U.= to entertain, please) – *pr»ªayati / apr»ªayat / pr»ªayatu / pr»ªaye pr»ªayati / apr»ªayata / pr»ªayat¹m / pr»ªayeta /*

dhØ (10 U.= to shake, quiver) – *dhunayati / adhunayat / dhunayatu / dhunayet / dhunayate / adhunayata / dhunayat¹m / dhunayeta /*

p¹ (1 P.= to drink) – *pibati / apibat / pibatu / pibet /*

d¹ (1 P.=to give) – *yacchati / ayacchat / yacchatu / yacchet /*

mÅj (1 P.=to wipe, rub) – *m¹rjati / am¹rjat / m¹rjatu / m¹rjet /*

When preceded by a prefix (*upa-sarga*), the *pada* of the following verbal roots is changed from the Parasmai-pada to the ¸tmane-pada, or vice versa: **e.g., *kram* (1 P.=to walk, to step) – *kr¹mati, akr¹mat, kr¹matu, kr¹met /***

But,

upa+kram (1 P.=to begin, commence, start)- *upakr¹mati up¹kr¹mat /upakr¹matu / upakr¹met /*

upa+kram (1 ¸. =to continue) – *upakramate / up¹kramata / upakramatu / upakrameta /*

par¹+kram (1 ¸.=to cross over, adventure)– *par¹kramate / par¹kramata / par¹kramat¹m / par¹krameta /*

¹+kram (1 P. = to arise in the sky) - *¹kramati / ¹kramat / ¹kramatu / ¹kramet /*

¹+kram (1 ¸. =to attack, to arise) - *¹kramet / ¹kramata / ¹kramat¹m / ¹krameta /*

vi+kram (1 P.= to break, dissever) – *vikramati / vyakramat / vikramatu / vikramet /*

vi+kram (1 ¸.= to walk) – *vikramate / vyakramta / vikramat¹m / vikrameta /*

pra+kram (1 P. = to go) – *prakr¹mati / pr¹kr¹mat /*
  prakr¹matu / prakr¹met /
pra+kram (1 ॒. =to begin, commence) *prakramate /*
  pr¹kramata / prakramat¹m / prakrameta /
kr»© (1 P.= to play, sport) – *kr»©ati, akr»©at, kr»©atu, kr»©et /*
  But,
Anu+kr»© (1 ॒. to play after) - / *anukr»©ate / anvakr»©ata /*
  anukr»©at¹m / anukr»©eta /
¹+kr»© (1 ॒. to play fully) - *¹kr»©ate / ¹kr»©ata / ¹kr»©at¹m /*
  ¹kr»©eta /
pari+kr»© (1 ॒.to plat around) – *parikr»©ate / paryaikr»©ata /*
  parikr»©at¹m / parikr»©eta /
sa, +kr»© (1 ॒.) – to play together) / *sa, kr»©ate / samakr»©ata /*
  sa, kr»©at¹m / sa, kr»©eta /
gam (1 P.= to go), but *sam+gam* (1 ॒. to unite, meet) –
  sa, gacchate /samagacchata / sa, gacchat¹m /
  sa, gaccheta /
ji (1 P.= to win), but *vi+ji* (1 ॒. =to win) - *vijayate / vyajayata /*
  vijayat¹m / vijayaeta / par¹ji (=1 ॒. =to defeat)-
  par¹jayate / par¹jayayata / par¹jayat¹m /
  par¹jayeta /
n» (1 P.=to take away, to lead) – *ud+n»* (1 ॒.= to raise up) –
  unnayate/ udanayata / unnayat¹m/ unnayeta / upa+n»
  (1 ॒. =to initiate) *upanayate/ up¹nayata /*
  upanayat¹m / upanayeta /
vi+ni (=to educate, embellish) *vinayate /*
  vyanayata / vinayat¹m / vinayeta /
yam (1 P.=to restrain), but *upa-yam* (1 ॒.= to marry) –
  upayacchate / up¹yacchata / upayacchat¹m /
  upayaccheta /
ram (1 ॒. =to enjoy, like), but, *viram* (1 P. = to stop) – *viramati /*
  vyaramat / viramatu / viramet / upa+ram (1 p.= to end,
  to renounce) – *uparamati / up¹ramat / uparamatu/*
  uparamet /
vad (1 P.=to speak), but *vi+vad* (1 ॒.= to dispute, quarrel) –
  vivadate / vyavadata / vivadat¹m / vivadeta / anu+vad
  (1 P.=to repeat, translate) – *anuvadati / anvavadat /*
  auvadatu / anuvadet / apa+vad (=to censure, blame)
  apavadati / ap¹vadat / apavadatu / apavadet /

kÅ (7 P.=to do) – *kurmaå, kurvanti / akaravam, akarot / kuru,*
  kurvantu / kury¹t /
kÅ (7 ॒.= to do) – *kurmahe, kurvante / akurvi, akuruta / kuru¬va*
  kurvat¹m / kurv»ta /

  Kry¹di-gaªa (Ninth Class): **The verbal forms of the Present
Tense (*la-*) 3rd Per. Sing., and Pl., Imperfect Past Tense (*la¡*) 2nd
Per. Sing., and 3rd Per. Pl., Imperative (*lo-*) 1st Per. Sing., and 2nd
Per. Sing., and Potential Mood (*li¡*) 3rd Per. Sing., of some of the
verbal roots of this verbal root class are given below:**
kr» (9 P.=to buy, purchase) – *kr»»maå, kr»ª¹ti, kr»ªanti / akr»ª¹m,*
  akr»ªan / kr»ª»hi, kr»ªantu / kr»ª¹y¹t /
kr» (9 ॒.= to buy, purchase) - *kr»ª»mahe, kr»ª»te, kr»ªate / akr»ªi,*
  akr»ªata / kr»ª»¬va, kr»ªat¹m / kr»ªata /
grah (9 P.=to take, hold) - *gÅhª»maå, gÅhª¹ti, gÅhªanti / agÅhª¹m,*
  agÅhªan / gÅhª¹ª»a, gÅªantu / gÅhªy¹t /
grah (9 ॒.= to take, hold) – *gÅhª»mahe, gÅhª»te, gÅhªate /agÅhªi,*
  agÅhªata / gÅhª»¬va, gÅhªat¹m / gÅhª»ta /
jñ¹ (9 P.=to know, understand) – *j¹n»maå j¹n¹ti, j¹nanti / aj¹n¹m,*
  aj¹nan / j¹n»hi, j¹nantu / j¹n»y¹t /
jñ¹ (9 ॒.= to know, understand) – *j¹n»mahe, j¹n»te, j¹nate / aj¹ni,*
aj¹nata / j¹n»¬va, j¹nat¹m / j¹n»ta /

  The forms of verbal roots *manth* (9 P. = to churn), *bandh*
(9 P. = to bind, attract, fashion), *granth* (9 P.= to put together, to
bind, to compose), *stambh* (9 P. = to stop, obstruct, hold, support),
mu¬ (9 P. = to carry away, steal), *k¬ubh* (9 P.=to agitate, be in
commotion), and others, are conjugated in the same way as those
of the verbal root *grah*. Among them, if *r* or *¬* is found in them, the
class adjunct *n* would be replaced by its retroflex equivalent *ª*, as
per the rules of coalescence, while the other sounds remain the
same, except that the medial nasal is dropped, e.g., *mathn¹ti,
badhn¹ti, grathn¹ti, stabhn¹ti, k¬ubhn¹ti* / The Imperative (*lo-*)
forms of these verbal roots are conjugated in the 2nd Per. Sing. vt
adding the termination *¹na*, e.g. *math¹na, grath¹na, badh¹na,
stabh¹na, mu¬¹ªa* /

  Moreover, the forms of the verbal roots *l»* (9 P.=to stick,
melt), *pØ* (9 U.= to purify, sanctify), *stÅ* (9 U.=to spread, cover),

Tense (*la¡*) 2nd Per. Sing., and 3rd Per. Sing., Imperative (*lo-*) 2nd Per. Sing., and 1st Per. Pl., and Potential Mood (*li¡*) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

rudh (7 P. = to arrest, hold, obstruct, press) – *rundhmaå, ruªaddhi / aruªaå, aruªat* or *aruªad / runddhi, rundhatu / rundhy¹t /*

rudh (7 ¸.= to arrest, hold, obstruct, press) – *rundhmahe, rundhe /*
      arunddh¹å, arundha / runtsva, rundhat¹m /rundhy¹t /

añj (7 P.=to apply collyrium to the eyes) – *añjmaå, anakti / ¹nak* or *¹nag / ¹naña / a¡ gdhi, añjatu / añjy¹t /*

bhuj (7 P.=to maintain, eat, enjoy) - *bhuñjmaå, bhunakti / abhunak* or *abhunag / abhuñja / bhu¡ gdhi, bhuñjatu / bhuñjy¹t /*

k¬ud (7 P.=to dash, powder) – *k¬undmaå, k¬uªatti / ak¬uªat* or *ak¬uªad, ak¬uªaå / k¬unddhi, k¬undantu / k¬undy¹t /*

k¬ud (7 ¸.= to dash, powder) – *k¬undmahe, k¬uªatti / ak¬untth¹å, ak¬unta / k¬untsva, k¬undat¹m / k¬und»ta /*

pi¬ (7 P.=to grind, cush) – *pi, ¬maå, pina¬-i / apina-* or *apina©, api, ¬-a / pi, ¬y¹t /*

tÅ, h (7 P.=to wound, hurt) - *tÅ, hmaå, tŪe©hi / atŪe-* or *atŪe©, atÅ, ha / tŪ©ht, tÅ, hantu / tÅ, hy¹t /*

hi, s (7 P.=to kill, destroy) – *hi, smaå, hinasti / ahinaå, ahinat* or *ahinad, ahinaå / hindhi, hi, santu / hi, sy¹t /*

     Similarly, the verbal forms of *indh* (7 ¸.= to shine, burn) also are formed in the same manner as those of *rudh*, e.g., **indhmaå, indhi**, etc.

     Tan¹di-gaªa (Eighth Class): The verbal forms of the Present Tense (*la-*) 1st Per. Pl., 3rd Per. Sing., Imperfect Past Tense (*la¡*) 1st Per. Sing., and 3rd Per. Pl., Imperative (*lo-*) 2nd Per. Sing., and 3rd Per. Pl., and Potential Mood (*li¡*) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

tan (7 P.=to spread, extend) – *tanumaå* or *tanmaå, tanvanti / atanavam, atanot / tanu, tanvantu / tanuy¹t /*

tan (7 ¸.= to spread, extend) – *tanumahe, tanvate / atanvi, atanuta / tanu¬va, tanut¹m / tanv»ta /*

sth¹ (1 P.=to stand, stay), but *sam+th¹* (1 ¸.= to stay together, united) – *santi¬-hate/ samat¬i-hata / santi¬-hat¹m / santi¬-heta / ava+sth¹* (1 ¸. = to be in a condition) – *avati¬-hate/ av¹ti¬-hata / avati¬-hat¹m / avati¬-heta /*

pra+sth¹ (1 ¸. = proceed, to start) – *prati¬-hate/pr¹ti¬-hata/ prati¬-hat¹m / prati¬-haeta/ vi+sth¹* (1 ¸.=to oppose) – *viti¬-hate / vyati¬-hata / viti¬-hat¹m / viti¬-heta / vi+ava+sth¹* (1 ¸.=to systematize) *vyavati¬-hate / vyav¹ti¬-hata / vyavati¬-hat¹m vyavati¬-heta /* Similarly, *samavati¬-hate / samprati¬-hate /sampraviti¬-hate /*

ud+sth¹
     (=rise of power) - *utti¬-hate /up+sth¹* (= to worship) – *upati¬-hate /*

kÅ (6 P.=to scatter), but *apa+¹+kÅ* (6 P.=to scatter away) – *apas+ kÅ* (6 ¸.=to dig for food, scratch, dig) – *apaskirate / ap¹skirata / apaskirat¹m / apaskireta /*

gÅ (6 P.=to speak), but *ava+gÅ* (=6 ¸.=to eat) - *avagirate/ av¹girata / avagirat¹m / avagireta / sam+gÅ* (6 ¸.=to promise) *sa¡ girate / samagirata / sa¡ girat¹m / sa¡ gireta /*

pracch (6 P.=to ask), but *¹+pracch* (6 ¸. =to bid farewell) – *¹pÅcchate /¹pÅcchata / ¹pÅcchat¹m / ¹pÅccheta /*

hve (1 U.=to call, address), but *¹+hve* (1 P.=to invite, send for)- *¹hvayati /¹hvayat / ¹hvayatu / ¹hvayet / ¹+hve* (1 ¸.=to challenge) - *¹hvayate/ ¹hvayata / ¹hvayat¹m / ¹hvayeta /*

nah (4 P.=bind, tighten), but *sam+nah* (4 ¸ = to girdle up loins) - *sannahyate / sannahyate / samanahyata / sannahyat¹m / sannahyeta /*

vi¶ (6 P.=to enter, stay), but *abhi+ni+vi¶* (=to insist, to resort, to seek help) – *abhinivi¶ate/ abhinyavi¶ata / abhinivi¶at¹m / abhinivi¶eta /*

     According to the general rule, the verbal roots of the *Cur¹di-gaªa* (10th Class) are *Ubhaya-pad»*, but the verbal roots *tantr, mantr, cit, bharts, mÅg, da¶, vid, pr¹rth*, etc., are used in the ¸tmane-pada only, e.g., *tantrayate / mantrayate / cetayate/ bhartsayate / mÅgayate /da, ¶ayate / vedayate / pr¹rthayate /* and others.

Now, note some of the most various forms of popular verbal roots **of the *Ad¹di-ga³a* (2nd Class)**, *juhoty¹di* **(3ʳᵈ Class)**, **Sv¹di (5ᵗʰ Class)**, **Rudh¹di (7ᵗʰ Class)**, **Tan¹di (8ᵗʰ Class) and Kry¹di (9ᵗʰ Class)**, so that by recognizing them, it would be very easy to enter into, and enjoy the meaning of their usage in the literary works.

For, surely recognizing the forms of these roots, write down the forms of these roots again from the list given below, in the form of new lists of the forms in similar Tense and Mood, and write down the meaning of the respective verbal form against each of them, **e.g.,** *y¹ (2 P.= to go)* – *y¹ti* (=he goes), *y¹nti* (=they go), *ay¹t* (=he went), *ay¹å* (=you went), *ayuå* (=you all went), *y¹ni* (=I go), *y¹hi* (=you go), *y¹y¹t* (=he may go). **Prepare the lists, thus:** *y¹ti, asti. ¹ste, ¶ete / y¹nti, santi, ¹ste, ¶erate*, etc.

Ad¹di-ga³a (2nd Class): **The verbal forms of the Present Tense (*la-*) 3ʳᵈ Per. Sing., and Pl., Imperfect Past Tense (*la¡*) 2ⁿᵈ Per. Sing., and 3ʳᵈ Per. Pl., Imperative (*lo-*) 1st Per. Sing., and 2ⁿᵈ Per. Sing., and Potential Mood (*li¡*) 3ʳᵈ Per. Sing., of some of the verbal roots of this verbal root class are given below:**
as (2 P.= to be) – *asti, santi / ¹s»å, ¹san / as¹ni, adhi /sy¹t /*
        adhi+as (2 ﹐.= to attribute falsely) *adhyaste, adhisate / adhyasth¹å, adyasta /adhyasai, adhyasva / adhyas»ta /*
¹s (2 ﹐.=to sit) - *¹ste, ¹sate / ¹sth¹å, ¹sta / ¹ssai, ¹ssva / ¹s»ta /*
¶» (2 ﹐.=to sleep) - *¶ete, ¶erate/ a¶eth¹å, a¶errata / ¶ayai, ¶e¬va / ¶ay»ta /*
nu (2 P.= to bow down, salute) – *nauti, nuvanti / anauå, anuvan / nav¹ni, nuhi /nuy¹t /*
stu (2 ﹐.=to praise, eulogize) – *stauti* or *stav»ti, stuvanti / astau* or *astav»å, astuvan / stav¹ni, stuhi* or *stuv»hi / stuy¹yat /*
brØ (2 P.=to speak, tell) – *brav»ti* or *¹ha, burvanti* or *¹huå / abrav»å, abruvan / brava³i, brØhi / bruy¹t /*
sØ (2 ﹐. =to give birth, generate) – *sØte, suvate / asØy¹å, asuvata /*
        suvai, su¬va / suv»ta /
rud (2 P.=to weep, wail) - *roditi, rudanti / arodaå* or *arod»å, arudan / rod¹ni, rudihi/ rudy¹t /*

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d¹ (3 ﹐.= to give, offer, donate) – *dade, dadate / adatth¹å, adadata / dadai, datsva / dad»ta /*
dh¹ (3 P.= to bear, nourish, give) - *dadh¹mi, dadhate / adadh¹å, adadhuå / dadh¹ni, dhehi / dadhy¹t /*
dh¹ (3 ﹐.= to bear, nourish, give) - *dadhe, dadhate / adhatth¹å, adadhata / dadhai, dhatsva / dadh»ta /*
nij (3 P.=to wash, sanctify, nourish) - *nenejmi, nenejati / anenek* or *aneneg, anenijuå / nenij¹ni, nenegdhi / nenijy¹t /*
hu (3 P.=to offer in fire, sacrifice) – *juhomi, juhvati / ajuhhoå, ajuhvuå / juhav¹ni, juhudhi / juhuy¹t /*
på (3 P.= to maintain, cross, abide by) - *piparmi, piprati / apipaå, apiparuå / pipar¹³i, pipåhi / pipåy¹t /*
å (3 P.=to go, move) - *iyarmi, iyrati / aiya, aiyaruå / iyar¹³i, iyåhi /*
        iyåy¹t /

Sv¹di-ga³a **(Fifth Class):** The verbal forms of the Present Tense (*la-*) 1ˢᵗ Per. Du., and 3ʳᵈ Per. Pl., Imperfect Past Tense (*la¡*) Sing., and 3ʳᵈ Per. Sing., Imperative (*lo-*) 2ⁿᵈ Per. Sing., and 3ʳᵈ Per. Sing., and Potential Mood (*li¡*) 3ʳᵈ Per. Sing., of some of the verbal roots of this verbal root class are given below:
ci (5 P.=to accumulate, gather) – *cinuvaå* or *cinvaå, cinvanti / acinavam, acinot / cinu, cinvantu / cinuy¹t /*
ci (5 ﹐.= to accumulate, gather) – *cinavahe* or *cinvahe, cinvate / acinvi, acinuta / cinu¬va, cinvat¹m / cinv»ta /*
a¶ (5 ﹐.=to gather, pervade, experience, enjoy) – *a¶nuvahe, a¶nuvate / ¹¶nuvi, ¹¶nuta / a¶nu¬va, a¶nuvat¹m / a¶nuv»ta /*
¹p (5 P.=to get, obtain, pervade) - *¹pnuva, ¹pnuvanti / ¹pnavam, ¹pnot / ¹pnuhi, ¹pnuvantu / ¹pnuy¹t /*
¶ru (5 P.= to hear, cut asunder) - *¶åªuvaå* or *¶åªvaå, ¶åªvanti / a¶åªvam, a¶åªot / ¶åªu, ¶åªavantu / ¶åªuy¹t /*
kå (5 P.= to kill, destroy) - *kåªuvaå* or *kåªvaå, kåªvanti / akåªvam, akåªot / kåªu, kåªavantu / kåªuy¹t /*
kå (5 ﹐.= to kill, destroy) – *kåªuvahe* or *kruªvahe, kruªvate / akruªvi, akruªuta / kruªu¬va, kruªvat¹m / kruªv»ta /*

Rudh¹di-ga³a (Seventh Class): **The verbal forms of the Present Tense (*la-*) 1ˢᵗ Per. Pl., and 3ʳᵈ Per. Sing., Imperfect Past**

daridr¹ (2 P.=to become poor) – *daridr¹ti, daridrati / adaridr¹t,*
　　　adaridruå / daridrihi, daridrata / daridriy¹t /

j¹gÅ (2 P.=to wake up) – *j¹garti, j¹grati / aj¹gaå, aj¹garuå /*
　　　j¹gÅhi, j¹gÅta / j¹gÅy¹t /

vid (2 P.=to know) – *veti* or *veda, vidanti* or *viduå / avet* or *aved,*
　　　aviduå / viddhi or *vida, kuru, vitta* or *vid¹, kuruta / vidy¹t*
/

sam+vid (2 ॰.=to recognize) - *sa, vide, sa, vidate / samavtta,*
　　　samavedata / sa, vetsva, sa, vedadhvam / sa, ved»ta /

cak¬ (2 ॰.=to speak, tell) – *cak¬e, cak¬ate/ aca¬-a, cak¬ata / cak¬va,*
　　　cak©©hvam / cak¬ta /

dvi¬ (2 P.=to hate, malign, spite) – *dve¬-i, dvi¬anti / adve-* or *adve©,*
　　　advi¬at or *advi¬uå / dvi©©hi, dvi¬-a / dvi¬¹t /*

　　　*Juhoty¹di-ga*ª*a* (3ʳᵈ Class): **The verbal forms of the Present
Tense (*la-*) 1ˢᵗ, and 3ʳᵈ Per. Sing., Imperfect Past Tense (*la¡*) 2ⁿᵈ
Per. Sing., and 3ʳᵈ Per. Pl., Imperative (*lo-*) 1st Per. Sing., and 2ⁿᵈ
Per. Sing., and Potential Mood (*li¡*) 3ʳᵈ Per. Sing., of some of the
verbal roots of this verbal root class are given below:**

bhÅ (3 P.=) – *bibharmi, bibhrati / abibhaå, abibharuå / bibhar¹ªi,*
　　　bibhruhi / bibhruy¹t /

bhÅ (3 ॰.= to bear, hold, nourish) – *bibhre, bibhrate / abibhruth¹å,*
　　　abibhrata / bibharai /, bibhru-va / bibhr»ta /

hr» (3 P.=to be bashful, ashemed) - *jihremi, jihriyati / ajihriå,*
　　　ajihreyuå / jihriy¹ªi, jihr»hi / jihr»y¹t /

m¹ (3 ॰.=to measure) – *mime, mimate / amim»th¹å, amimata /*
　　　mimai, mim»-va / mim»ta /

h¹ (3 P.= to leave off, desert, keep off, separate) - *jah¹mi / jahati*
/
　　　ajah¹å, ajahuå / jah¹ni, jah¹hi / jahy¹t /

h¹ (3 ॰.= to leave off, desert, keep off, separate) - *jihe, jihate /*
　　　ajih»th¹å, ajihata / jihai, jihi-va / jih»ta /

bh» (3 P.=to be afraid, fear from, take fright of) - *bibhemi,*
　　　bibhyati/ abibheå, abibhayuå / bibhay¹ni, bibhehi or *bibh»hi*
/
　　　bibhiy¹t or *bibh»y¹t /*

d¹ (3 P.=to give, offer, donate) - *dad¹mi, dadate / adad¹å,*
　　　adaduå / dad¹ni, dehi / dady¹t /

i (2 P.=to go, move) – *eti, yanti / aiå, ¹yan /ay¹ni, ihi / iy¹t /*

adh+i (2 ॰.=to study, recite) – *adh»te, adh»yate / adhyaith¹å,*
　　　adhyaita / adhyayai, adh»¬va / adh»y»ta /

jak¬ (2 P.=) – *jak¬iti, jak¬ati / ajak¬aå, ajak»»å* or *ajak¬uå / jak¬¹ªi,.*
　　　jak¬ihi / jak¬y¹t /

vas (2 ॰.=to wear cloth, dress) – *vaste, vasate / avasth¹å, avasata*
/
　　　vasai. vassva / vas»ta /

¶vas (2 P.=to breathe) - *¶vasiti, ¶vasanti / a¶vasaå* or *a¶vas»å,*
　　　a¶vasan / ¶vas¹ni, ¶vasihi / ¶vasy¹t /

an (2 P.=to breathe) – *aniti, ananti / ¹naå* or *¹n»å, ¹nan / an¹ni,*
　　　anihi / any¹t /

svap (2 P.=to sleep) – *svapiti, svapanti / asvapaå* or *asvap»å,*
　　　asvapan / svap¹ni, svapihi / svapy¹t /

lih (2 P.=to lick, lap) – *le©hi, lihanti / ale-* or *ale©, alihan /*
　　　l»©hi, l»©ha / lihy¹t /

duh (2 P.=to milk) – *dogdhi, duhanti /adhok* or *adhog,*
　　　aduhan / dugdhi, dugdha / duhy¹t /

han (2 ॰.=to kill, destroy) – *hanti, ghnanti / ahan, aghnan / jahi,*
　　　hata / hany¹t /

¹+han (2 ॰.=to harm, strike) - *¹hate, ¹ghnate / ¹hata, ¹ghnata /*
　　　¹hassva, ¹hadhvam / ¹gn»ta /

»¶ (2 ॰.=to rule, master) - *»¬-e, »¬ate/ ai¬-a, ai¬ata / »¬i¬va, »¬idhvam,*
　　　»»ta /

»© (2 ॰.=to praise, adore, worship) - *»--e, »©ate / ai--a, ai©ata /*
　　　»©i¬va, »©idhvam / »©»ta /

mÅj (2 P.=to wipe, polish) – *m¹r¬-i, mÅjanti* or *m¹rjanti / am¹r-*
or
　　　am¹r©, amÅjan or *am¹rjan / mÅ©©hi, mÅ¬-a / mÅjy¹t /*

¶¹s (2 P.=to rule) - *¶¹sti, ¶¹sati / a¶¹t* or *a¶¹d, a¶¹suå / ¶¹dhi,*
　　　¶i¬-a / ¶i¬y¹t /

¹+¶¹s (2 ॰.=to bless, hope) - *¹¶¹ste, ¹¶¹sate / ¹¶¹sth¹å, ¹¶¹sata /*
　　　¹¶¹sai, ¹¶¹ssva / ¹¶¹s»ta /

pra+¶¹s (2 ॰.=to pray, request) – *pra¶¹ste, pra¶¹sate / pra¶¹sth¹å,*
　　　pra¶¹sata / pra¶¹sai, pra¶¹ssva / pra¶¹s»ta /

cak¹s (2 P.=to shine, dazzle) - *cak¹sti, cak¹sati / acak¹t* or
　　　acak¹d, acak¹suå / cak¹dhi or *cak¹ddhi, cak¹sta /*
　　　cak¹sy¹t /